

Sets in Order

35¢

MARCH
1963



The Official Magazine of SQUARE DANCING

WALTZ LOU ANN

✓ **CHECK THESE DATES FOR YOUR SUMMER '63**

SQUARE DANCE VACATION

JULY 28 - AUGUST 2

✓ **CHECK THIS STAFFULTY**

Ed Gilmore

Arnie Kronenberger

Bob Van Antwerp

Bob Osgood

} Calling and

Teaching

} The Squares

Forrest and Kay Richards

Jack and Darlene Chaffee

} Teaching and Cuing

} The Rounds

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Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.

Sets in Order
ASILOMAR

} Synonymous terms for

SQUARE DANCING PLEASURE



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... My husband and I have been dancers for several years and used to have to travel some distances to find dance groups but we're happy that the dancing is developing more now in the northern part of Wisconsin so we don't have to travel so far.

Mrs. Donald L. Ross
Rhineland, Wisc.

Dear Editor:

I wish to express my appreciation to Sets in Order for your kindness in publishing material I have sent in the past. As always, Shirley and I look forward to the first of the month when we know our Sets in Order will be delivered. It's a wait worth while for the articles are always of interest to us.

George Vagtborg
San Diego, Calif.

Dear Editor:

... I have been calling for two clubs on the island of Guam for the past year and would like to say that Sets in Order was really our mainstay out there. It enabled us to keep up with what the dancers in the states were doing and also supplied me with much new patter material from the "workshop."

Wayne T. Hope
Concord, Calif.

Dear Editor:

My wife and I have just been transferred here from the Naval Base, New Iberia, La. We were immediately accepted by the Koral Kickers here at Barber's Point. It is a wonderful group. They meet every Friday night and are very fortunate to have a fine caller in Colonel Herb Egender.

Bo Bonini
Ewa, Hawaii

Dear Editor:

I couldn't get along without "Sets." I was glad to see you come out in the November (1962) issue about writing new dances for the
(There's more on page 44)

10th ANNUAL BRITISH COLUMBIA SQUARE DANCE

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AUGUST

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16,

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**16 TH
ANNUAL**

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**MAY
3-4-5**

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Sacramento
Caller
May 3 (Night)

CHUCK RALEY
Long Beach
Caller
May 4 (Night)

BUD GRASS
Ukiah
Caller
May 5 (Afternoon)

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Friday only, Aug. 16th	No.	@ \$1.25	\$.....
Saturday only, Aug. 17th	No.	@ \$1.25	\$.....
Full convention	No.	@ \$3.75	\$.....
Dancer <input type="checkbox"/>	Caller <input type="checkbox"/>		Leader <input type="checkbox"/>

NAME.....
His first..... Her first..... Last.....

ADDRESS..... City..... State.....

HOUSING RESERVATIONS

HOTEL <input type="checkbox"/>	MOTEL <input type="checkbox"/>	CAMPUS DORM <input type="checkbox"/>
<input type="checkbox"/> Room with Double Bed	<input type="checkbox"/> Room with Twin Beds	
<input type="checkbox"/> Room with Twins Beds		

No. of persons.....

Information on Trailer Spaces desired ☐

OTHER.....

MAIL TO: SECOND FAR WESTERN STATES SQUARE DANCE CONVENTION
Registration Committee
445 Western Drive, Eugene, Oregon



Square Dance Date Book

- Mar. 2—Square Dance Evening
New H.S. Gym, Tenaflly, N.J.
- Mar. 2—S.E. Okla. Dist. Festival
Holdenville, Okla.
- Mar. 8—Tri-Valley Swingers Guest Caller Dance
I.O.O.F. Recr. Hall, Salina, Kansas
- Mar. 8-9—16th Annual SWASDA Spring Fest.
El Paso, Texas
- Mar. 9—10th Ann. Azalea Trail S/D Festival
Fort Whiting, Mobile, Ala.
- Mar. 9—So. Cent. Okla. Dist. 14th Spring Fest.
Natl. Guard Armory, Wichita Falls, Texas
- Mar. 9—Fontana Swap Shop Staff Dance
Leroy Martin Gym, Raleigh, N.C.
- Mar. 14-16—4th Annual Spring Festival
Sheraton-Park Hotel, Washington, D.C.
- Mar. 15—Stardusters Guest Caller Hoedown
Y.M.C.A., Billings, Mont.
- Mar. 15-16—1st Iowa State S/ and R/D Conv.
Blackhawk Hotel, Davenport, Iowa
- Mar. 15-16—7th Ann. Western Promenaders
Round Up, West. Prom. Hall, Rome, Georgia
- Mar. 16—Jackson Council Guest Caller Dance
Jackson, Miss.
- Mar. 16-17—Promenaders' Annual Free S/D
Festival, Sinclair, Wyo.
- Mar. 17—Toledo Callers' Assn. 2nd Promenade
Jamb., Sports Arena, Toledo, Ohio
- Mar. 17—Desert Square Dance Round-Up
Palm Springs, Calif.
- Mar. 17—SWASDA Guest Caller Dance
El Paso, Texas
- Mar. 18—Guest Caller Dance, RCAF Station
Clinton, Ont., Canada
- Mar. 22-23—4th Annual Tar Heel Square-Up
Hanes Recr. Center, Winston-Salem, N.C.
- Mar. 22-23—Ann. Kansas State Round Dance
Festival, Civic Audit., Emporia, Kans.
- Mar. 23—Third Ann. S/D Festival (Hula Hop)
Chanticleer Audit., Council Bluffs, Ia.
- Mar. 27—Merrimacs Guest Caller Dance
Norfolk, Va.
- Mar. 29-30—4th Annual Cenla S/D Festival
Alexandria, Ia.
- Mar. 29-30—6th Annual So. Ga. Fed. Square Up
Savannah, Ga.
- Mar. 29-30—8th Decatur S/D Assn. Jamboree
Y.M.C.A., Decatur, Ill.

(Continued on page 68)

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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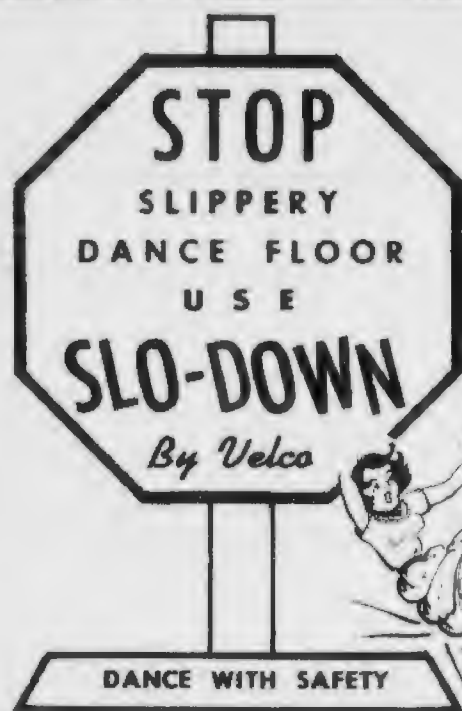
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Write today — **Jim Pearson**
4534-12 Ave. N., St. Petersburg, Fla.



SINGING CALLS

HEY, LOOK ME OVER — Lore 1040

Key: F Tempo: 132 Range: High HD
Caller: Toby Dove Low LC
Music: Western 4/4 (shuffle) — Violin, Drums,
Guitar, Piano, Bass, Clarinet

Synopsis: (Break) Allemande — swing — promenade — heads wheel around — right and left through — square thru $\frac{3}{4}$ — bend the line — cross trail — allemande — promenade — swing. (Figure) Heads go up and back — roll a half sashay — cross trail — round one — right and left thru — California twirl — split sides, round one — cross trail — corner lady allemande — promenade — swing.

Comment: Music is well played and interesting but shuffle beat dances a little easier when slowed down slightly. Dance patterns are fast moving and close timed. Rating ☆

ALL NIGHT LONG — Bel-Mar 5020

Key: B Tempo: 126 Range: High HB
Caller: Bob Graham Low LB
Music: Western 2/4 — Violin, Banjo, Bass

Synopsis: (Break) Circle — walk around corner — see saw partner — gents star right — allemande — do sa do — promenade — heads wheel around — right and left thru — star thru — right and left thru — square thru $\frac{3}{4}$ — allemande — promenade. (Figure) Head ladies chain — heads square thru — star thru — right

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

(Reviews, continued on page 60)

A NOTE FROM THE DESIGNER...



It's Pat's

P.O. Box 3
College Station, Texas

Hi -
I'm looking forward
to seeing you all at the
Spring Festival in
Washington D.C.,
March 14, 15 and 16.

Pat Mogford

P.S. The dress I'm wearing
is one of the new ones ---
Turquoise and white checks
completely shadowed with
vibrant turquoise Nylon
Organza --- and only 39.95

ALMOST EVERYONE

READS
Sets in Order

HELP MAKE IT UNANIMOUS

SUBSCRIBE
RENEW
ENCOURAGE A NEWCOMER





AS I SEE IT

bob osgood

March 1963

BACK A FEW YEARS when square dancing sparks first began to grow into raging fads of forest fire proportions, hardly a month would go by without a phone call or a letter from someone with a "hot" idea for the activity.

"We have a terrific plan," they'd say. "We have something here that will be worth millions to square dancing in *free publicity*."

On many occasions our enthusiast would be someone connected with television. He might be a promoter with an idea for a show, or he might actually be a representative of one of the networks with thoughts toward creating a coast-to-coast program. Invariably the idea had something to do with a contest; either a competition of dancers, or callers, or both.

"We'd like to set up a National Square Dance Caller's Contest," one of them told us early in 1949. "Our show would go coast-to-coast. We already have interested sponsors lined up. Each week we would feature a different area, and at the end of the program we'd have an *area champion*. On the thirteenth week we'd bring all the area champions together in one great star-studded competition, and decide the winner of the *National Championship*. How does that sound to you?"

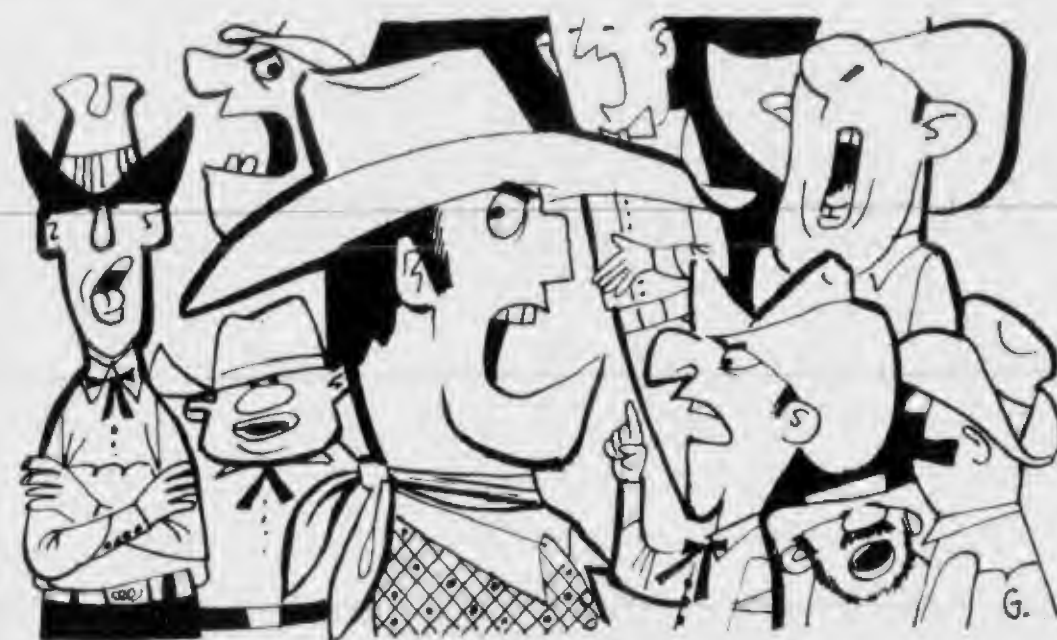
One time the Los Angeles Evening Herald-Express called to ask for information about setting up a local and national Square Dance Caller's Contest through its publication and its affiliate publications scattered in major cities throughout the country. Another time a leading manufacturer of western style overalls called for information on a callers' and dancers' "barn dance" contest.

These organizations, we decided, were not interested in publicizing square dancing for what they could do to improve it. They were interested in *exploiting* square dancing for their own profit. Square dancing was spectacular. It was colorful. At that time it was perhaps the most talked-about activity in the country. And,

like everything else that attracts the public interest, advertising agencies and companies who have something to sell decided that square dancing was just the attention-getter they needed.

What might happen to square dancing as a result of such promotions and such large-scale attention was not their concern. They were not thinking so much of square dancing's future as of their present.

In cases like this we'd usually listen to the story, ask a few questions to see just how interested these folks actually were. Fortunately, we feel, in every instance we were able to discourage the contest idea. Several different times we were able to maintain the interest, but re-channel the thinking into lines of good, non-competitive, yet representative square dance shows.



After watching the results of contests in square dancing in the early days, we came to believe that nothing would be more damaging to the framework of this activity than this sort of competition.

No matter how honestly a contest might be organized, no matter how fine the judges might be, or how wide-spread the interest, *no one could really win*. This isn't a football game, a golf match, or a bridge tournament where dancers and callers gain points to determine a winner. The satisfaction in dancing is not measured in terms of how many times you miss or correctly follow a call, but by the personal

satisfaction and joy you, as a dancer, derive from the experience.

As a dancer you may have a favorite among the callers in your area. In your own mind you may enjoy dancing to one caller more than to any other. Is it possible that a great majority of dancers could ever agree on one favorite caller or on one style of calling? We don't think so.

The beauty of square dancing is that in its make-up are many styles. Just as there is great variety in the dances we do, so is there variety in the calling. Stop to think about the callers, local and national, you know and enjoy. Isn't it possible that each one has traits that tend to make him a favorite — for somebody?

A bit far-fetched, perhaps, but wouldn't a contest of callers be comparable to a contest of school teachers? "Who's the best history teacher?" Or, compare it to a contest of Ministers. "Undoubtedly Reverend Jones preaches the best sermons!"

Square dancing is the great activity it is for many reasons. One is because of the variety expressed by our teachers and callers. The end result is that our square dancers today can enjoy dancing to the calling of not just one, but many callers. Certainly they may have their favorites, but likely as not their choice, or favorite, will change from time to time as they progress and move on in the activity.

This idea is not ours alone. Thinking men and women who have analyzed the activity realize that square dancing as a participation activity is not intended to be competitive. It might be said that callers today are trying to outdo each other in excellence. But this constant desire to be better cannot be classified as competition in the general sense. It takes more than just being a good caller to attract the crowd. What might be considered competition in attracting the greatest number to a dance is due to many circumstances, not the least of which would be *friendly surroundings, good publicity, good sound, easy accessibility of a dance, a good dance floor*, etc.

At one time in the early days, we had four "World's Champion Callers." What could be more far-fetched? "Champion" of what? Actually, if you'd like to be a champion, and you are a caller, go ahead and call yourself "Champion" for awhile. Nothing is more ridiculous. Being called Champion will not make a person call any better. On the contrary, the damage

to individuals, to clubs, and to areas could become irreparable.

The reason for the concern at this particular time is because, after all these years, we notice that there is to be a caller's contest in the Chicago Area. In the write-ups the thing looks great. But, just as in previous cases, a non-square-dancing group appears to be behind it all. Interested — certainly — however not in square dancing but in the promotion of a County Fair. Prizes, publicity and glory — yes, they'll all go to the "winner." But just watch and see. There can only be one winner in any contest. If 20 are entered there will be 19 *losers*.

Let's remember this. In a successful square dance program *there must be no losers*. Everyone who enjoys calling, and calls for classes and clubs is *the* winner. The dancers become winners too through sheer enjoyment of the activity.

The future of square dancing is every square dancer's concern. The combined efforts of all — dancers and callers alike — to protect it from exploitation, are necessary to insure its continued progress and availability. In this way only will we *all* be "winners."

P.S. As an interesting side light on all of this, just after the copy for the above was sent to the typesetter I received a letter. It was from the folks sponsoring the contest and in it was an invitation to me to serve as one of the judges. Let's hope that my letter to them in reply may encourage them to reconsider their approach to this whole contest idea.

Square Dancing Philately

WE'RE CONDUCTING a rather interesting, continuous square dance poll here at the office. It seems that Roy Marshall, one of our good square dancing friends, also happens to be a stamp collector. His specialty — Canadian stamps. For a number of years we've been sending him all the Canadian envelopes that have brought subscriptions and renewals into our office.

The other day he showed us the rundown of the various postmarks represented by the collection — all from the Sets in Order envelopes. Though they may not tell the complete story of square dancing in Canada we feel that this gives an interesting picture of our square dance activity among our Canadian neighbors.

The collection now shows, according to Roy, that we have heard from square dancers in 514 different cities in Canada and seven different Canadian field post offices in foreign locations. All provinces, plus the Yukon Territory, are accounted for — except for Prince Edward Island.

For a rundown, Roy shows: *British Columbia* — 134 cities; *Alberta* — 84; *Saskatchewan* — 153; *Manitoba* — 40; *Ontario* — 128; *Quebec* — 6; *New Brunswick* — 4; *Newfoundland* — 1; *Nova Scotia* — 3; *Yukon Territory* — 1.

It's interesting to note that in each of these cities there may be anywhere from one to several hundred Sets in Order subscribers, and that each of these symbolize a good number of active, enthusiastic square dancers.

Canada has been, and obviously will continue to be, a leading frontier in the growing square dance picture.

Full Circle

BACK IN THE DAYS when square dancing first reached fad proportions, there were a number of singing calls — perhaps eight or ten — that comprised the caller's complete singing call repertoire. In the years that followed more than thirty record companies, each producing its share of new releases monthly, have swelled the list into literally thousands of rounds, patter calls, and singing calls.

Ideas are limitless, this we realize. However, sometimes we have felt that the tunes selected have been scraped from the bottom of the barrel. So untypical have they been, so un conducive to smooth movement, and so virtually impossible from the standpoint of calling accompaniment, that we have felt it fortunate when they finally disappeared from the programs.

On the other hand we have, over the years, come to miss some of the old timers. Perhaps it wasn't that the dances themselves were so exceptional — often they were not — but the music was great. The sad fact existed that because dances had already been associated with certain tunes, these tunes had been ignored. We always thought it was a shame, for some of them offered such wonderful possibilities.

Now, however, comes the dawn and it appears that something is being done to change all this. We're delighted to see some of the old melodies reappearing on the square dance

scene. They're dressed up, perhaps, with refinements on the old patterns or, in some cases, with brand new dances composed to meet today's requirements. Not always are the new dances good, but with intelligent usage, knowledge of phrasing, fitting of dance and patter to the music, our activity will be enriched with these familiar tunes we've enjoyed in the past.

Checking over recent releases, we find these oldies among the list of revivals: *Glory, Glory Hallelujah*; *After They've Seen Paree*; *San Antonio Rose*; *Red Wing*; *Down Yonder*; *If You Knew Susie*; *Sheik of Araby*; *'Til the End of the World*; *Oh, Johnny*; and *Oh, Susanna*. Undoubtedly there will be more.

The Library Grows

IN THE LAST FEW WEEKS we've added considerably to our growing collection of books on American Square Dancing and its many roots. We picked up some books on our recent trip and since getting home received a copy of *A.B.C. Guide to Ballroom Dancing and Quadrille Call Book* edited by Prof. D. F. Jay in 1900. Also a copy of *Dick's Quadrille Callbook*, by Dick & Fitzgerald of New York, copyrighted in 1878. Our thanks to Mr. and Mrs. Don Ross of Rhinelander, Wisconsin for the pair.

Also, a very special thanks to Jack Whiffen and Jane Clausen who brought over a copy of *The Basic Movements of Square Dancing — in Braille*. The work — a one-inch thick, 12x13 inch translation of the little pocket-size book put out by Sets in Order — was produced in Braille by Eunice Simon in North Hollywood, California.

Now, for the first time, those who are blind can have a textbook of square dance movements. Incidentally, if you're working with any blind groups you might pass the word on to them. Copies of the book, reproduced in a special plastic material, are available to blind square dancers at around \$2.50 a copy. You can get the information by writing to Jack Whiffen, 240 Horizon Avenue, Venice, Calif.

Gems from the Other Publications

Where did everybody go?

I taught them all I know.

Two by two they drift away;

Perhaps I had too much to say.

Grandpa Sez in *Swing 'n' Turn* Susie Cues,
New Orleans, La.

LET'S TAKE A LOOK AT SQUARE DANCING

IN THE MONTHS TO FOLLOW Sets in Order plans, with your help, to make a study of the square dance picture — as it is today. Just where do we stand? Where have we been? Where are we going?

Before we can say or do too much we should take a good close view of elements that will have a bearing on our thinking. On the one hand what are the obvious points we must consider? Later on we'll look more closely at some of the less tangible qualities and, perhaps, come up with some thoughts and recommendations that may help to shape a course for the activity in the years to come.

First: A Look at the Language

From the simplest "circle left" to some of the most recent inventions, words, commands and calls play a vital part in the square dance picture. Before we can attempt anything else let's lay these out on the table and have a good look. Just what do we see? What conclusions can we draw from such an array?

Naturally these 279 terms are not the *only* ones. If you recall others just add them to your list. Next, ask yourself such questions as "How many of these do I know?" "How long would it take a beginner to learn all, or even half of the list?"

This is just a prelude to the project. But first, before "Look Number Two," "have at" the list. (There'll be more in coming months.)

Active Couple (Pre)
Add to the Line
*Alamo Style
 (Balance—Basic #18)
*All Around Your Left Hand
 Lady (Basic #1)
*All Eight Chain (Basic #23)
*All Eight Star (Basic #6)
Allemande A
*Allemande Left (Basic #7)
Allemande O
Allemande Q
*Allemande Right (Basic #7)
*Allemande Thar Star
 (Basic #13)
Allemande Thru
Allemande X
Allemande Z
*Arch and Under (Basic #16)
Arky Allemande
Arky Dixies
*Arky Star (Basic #6)
Arky Grand
Arky Thar
*Arm Swing (Basic #2)
*Around One, Two, etc.
 (Basic #5)
*Back by the Left — Right
 (Basic #6)
*Backtrack (Basic #15)
*Balance (Basic #18)
Beer Mug Chain
Bend the Ends
*Bend the Line (Basic #21)
Blast Off
*Box the Flea (Basic #12)
*Box the Gnat (Basic #12)
*Break (Pre)
*California Twirl (Basic #12)

*California Whirl (Basic #12)
Cast Off Full
Cast Off Half
Cast Off One-Quarter
Cast Off Three-Quarters
*Catch All Eight
 (Double Elbow — Basic #2)
Centers In
Centers Out
Centers Sashay (Left or Right)
Chain Thru
Change Girls
Churn the Butter
*Circle (Pre)
Circle Four (Three) to a Line
Circle Full Around
Circle Half
Circle Three-Quarters
Close the Door
*Corner (Pre)
*Corner Whirlaway
 (Half Sashay — Basic #11)
*Couple Backtrack (Basic #15)
*Couple Numbering (Pre)
*Couple Wheel Around
 (Basic #15)
*Courtesy Turn (Basic #2)
Crazy Q
Criss-Cross
Cross Breed Thru
Cross Fold
Cross Star Thru
Cross the Dice
*Cross Trail Trail (Basic #14)
Cross Twirl Thru
Curlique
Cut Across
Daisy Chain
*Dive Thru (Basic #16)

*Divide the Ring (Basic #5)
*Dixie Chain (Basic #22)
*Dixie Grand (Basic #22)
Dixie Loop
Dixie Star Thru
*Dixie Style (Basic #22)
Dixie Twirl
Dixie Wheel
*Do Paso (Basic #2)
*Do Sa Do (Basic #1)
*Do Si Do (Basic #28)
Do Si Kentucky Style
Do Si Mountain Style
Double Back
Double Cross Trail
*Double Elbow (Basic #2)
Double the Buck
Double the Clutch
Double the Gnat
Double Pass Thru
Double Star Thru
Draw the Line
*Eight Chain Thru (Basic #24)
*Eight Rollaway with a
 Half Sashay (Basic #29)
*Eight Spinaway with a
 Half Sashay (Basic #29)
Elbow Swing
Ends Cross Over
Ends Cross Over —
 Centers Turn Back
*Ends Turn In (Basic #16)
*Ends Turn Out (Basic #16)
Ends Wheel
Ends Will Hinge
Expand the Line
*Face Out—Face In (Basic #19)
*Face the Sides—Heads
 (Basic #19)

- *Face to the Middle
(Basic #19)
- *Face Those Two (Basic #19)
- *Face Your Own (Basic #19)
- Fold a Boy — Fold a Girl
- Fold Back
- Fold the Centers
- Fold the Ends
- Fold the Line
- Form the Square
- *Forward and Back (Basic #18)
- Four Couples Cross Trail
- Four Couples Dixie Chain
- *Four Couples Right and
Left Thru (Basic #30)
- Four Couples Square Thru
- Four Couples Star Thru
- *Four Couples Suzie Q
(Basic #30)
- *Four Men Chain (Basic #9)
- *Frontier Whirl (Basic #12)
- *Go All the Way Around
(Basic #11)
- Grand Chain Eight
- Grand Prowl
- *Grand Right and Left
(Basic #8)
- Grand Sashay
- Grand Si Si
- Grand Slam
- *Grand Square (Basic #20)
- Grand Stroll
- Half Breed Thru
- *Half Promenade (Basic #3)
- *Half Sashay (Basic #11)
- *Half Square Thru (Basic #17)
- *Heads — Sides (Pre)
- Hey Down the Middle
- Hey Down the Line
- Hit and Run
- Hit the Deck
- *Honors (Pre)
- Hoop de Doo
- Ice Cold
- *Inside Arch — Outside Under
(Basic #16)
- *Inside Out — Outside In
(Basic #6)
- Island Chain
- *Ladies Chain (2 ladies)
(Basic #9)
- *Ladies Grand Chain (4 ladies)
(Basic #9)
- Left and Right Grand
- Left and Right Thru
- *Left Square Thru (Basic #17)
- Left Wheel
- Mix the Line
- *Ocean Wave (Basic #18)
- *One Couple Only Turn Back
(Basic #15)
- *Opposite (Pre)
- Pair In
- Pair Off
- Pair Out
- *Partner (Pre)
- Pass the Buck — Pass the Doe

- *Pass Thru (Basic #4)
- Peel Off
- Pioneer Style
- Pleat the Line
- *Promenade (Basic #3)
- *Promenade Ending Twirl
(Basic #12)
- *Promenade Half (Basic #3)
- *Promenade in Couples
(Basic #3)
- Promenade Thru
- *Promenade Twirl from Swing
(Basic #12)
- Quarter In
- Quarter Left
- Quarter Out
- Red Hot
- *Resashay (Basic #11)
- *Resashay All the Way Around
(Basic #11)
- Retreat the Line
- Reverse the Clutch
- *Right and Left Grand
Turn Back (Basic #15)
- *Right and Left Thru
(Basic #10)
- *Right End Over — Left End
Under (Basic #16)
- *Right Hand Lady (Pre)
- *Right Hand Over — Left Hand
Under (Basic #16)
- Rip and Snort
- *Rollaway (with half sashay)
(Basic #11)
- Roll Back to a Line
- Roll the Barrel
- Roll Thru
- *Sashay (Basic #1 and #11)
- *See Saw (Basic #1)
- Sexy Q
- Shake the Dice
- Shake the Line
- Shoot the Moon
- *Shoot the Star (Basic #13)
- Shuffle and Deal
- Shuffle and Wheel
- Shuffle the Deck
- Sides Divide
- Si Do Si
- *Single File Promenade
(Basic #3)
- *Single File Turn Back
(Basic #15)
- *Single Wheel (Basic #25)
- *Snaperoo (Basic #26)
- Spin the Wheel
- *Split the Ring (Basic #5)
- Split Square Thru
- Split Square Thru Half
- Split Square Thru
Three-Quarters
- Split Tea Cup Chain
- Split the Star
- *Split Your Corner (Basic #5)
- Spread the Mustard
- *Spread the Star (Basic #6)
- Spread to a Line

- *Square (Pre)
- *Square Thru (Basic #17)
- *Square Thru Half (Basic #17)
- *Square Thru Three-Quarters
(Basic #17)
- Stack the Wheel
- *Star (simple) (Basic #6)
- *Star Left — Right (Basic #6)
- *Star Promenade (Basic #6)
- Star Prowl
- Star Sashay
- *Star Thru (Basic #26)
- Star Twirl
- *Strip the Gears (Basic #27)
- Substitute
- Subtract from the Line
- Suzie Q
- *Swat the Flea (Basic #12)
- *Swing (Basic #2)
- *Swing Sashay (Basic #11)
- Swing Thru
- Tea Cup Chain
- *Three-Quarter Chain
(Basic #9)
- Three-Quarter Right and
Left Thru
- *Throw in the Clutch
(Basic #13)
- Trail Off
- *Trail Thru (Basic #14)
- Triple Allemande
- Triple Dixie
- Triple Duck
- Triple Star Thru
- Triple Wheel
- *Turn Back (Basic #15)
- Turn Too
- *Turn Under (Basic #12)
- *Twirl (Basic #12)
- Twist the Line
- U Trail Out
- U Turn Back
- *Wagon Wheel (Basic #27)
- *Waist Swing (Basic #2)
- *Walk (Pre)
- *Weave the Ring (Basic #8)
- Wheel Across or Wheel-Cross
- *Wheel and Deal (Basic #25)
- Wheel and Deal and
One Quarter More
- Wheel and Slide
- *Wheel Around (Basic #15)
- *Wheel Chain (Basic #9)
- Wheel to a Line
- Wheel Thru
- *Whirlaway (with half sashay)
(Basic #11)
- Wrap Around
- *Wrong Way Grand (Basic #8)
- *Wrong Way Thar (Basic #13)
- Yankee Twirl
- *You Turn Back (Basic #15)
- Zig Zag Track
- (*Listed as a basic in Sets in
Order's most recent survey.
Items listed as Pre are pre-
liminary movements.)

OVERSEAS



DATELINE

Iran . . . A square dance club meets every Saturday night at the Iranian Officers' Club in Tabriz under the leadership of Rodney Lance and the Tehran Square Dance Club, organized by Andy Renshaw, meets in the U.S. Embassy Cafe, Teria, on the 1st and 3rd Thursdays. Neither group has a live caller so Zora and Ralph Piper, lately of Minnesota, help out in the Tehran Club and hope to develop some callers.

During the last several months the Pipers have conducted square dance programs at the Iran American Societies in Istahan and Tehran. They also had a square dance in their home with about 30 Iranian and American friends. They are fortunate to be able to accommodate 4 squares in their living-room area. As a part of the physical education program at the National Teachers' College, the Pipers are teaching square dancing to students.

Turkey . . . Two square dance clubs have been started in the Izmir, Turkey, area. One is for American personnel and their dependents and is sponsored by the local USO. The other group is sponsored by the local Turkish-American Association. The USO group was started last fall with one square and is growing with every session. It meets every Friday evening for instruction and regular dancing.

The Turkish-American group is a combination of the two national groups. At the beginning about 26 people registered for the lessons and the local newspapers gave it considerable coverage. This group is a real challenge to the caller-instructor, T/Sgt. Albert Fleming, lately transferred to Izmir from Mississippi. An interpreter has to be used because only about 30% of the group speak or understand English. This

method has brought about surprisingly successful results. Sergeant Fleming, who has his work cut out for him, was a member of the Jets and Jennies at Keesler AFB and the Gulf Skippers of Gulfport. —1st Lt. Emerick W. Toth

Libya . . . The Tripoli Twirlers is a new club organized in October, 1962, by caller Tommie Thompson. Members are a devoted group of workers and as enthusiastic dancers they eagerly awaited the return of their caller from San Pabelo in Spain where he was offering aid to the Spin 'n' Wheels Club. Tripoli Twirlers dance Friday nights at the elementary school at Wheelus A.F.B. Plans are under way for future special events, including the graduation of a new beginners' class. —Weldon Miles

Morocco . . . The Sherifian Squares of Casablanca, Morocco, had a wonderful time on December 29 dancing to the calling of Don Leach from Kinetra and the club callers. New Year's Eve was celebrated by club dancing until 2 A.M. On January 9 the Sherifians planned to dance for the English-speaking club of Casablanca — the Churchill Club.

January 12 was planned as an open house night for the final beginners' class of the Sherifians. The base is to be closed and this marks the nostalgic ending of the origin of the only International Square Dance Club. After the close the Permanent Secretary for the club, Dick Bayless of California, will handle the job of keeping the club together from its scattered location of members in the States.

—Wally Wallway

In Izmir, Turkey, Technical Sgt. Albert Fleming demonstrates an arm turn to a member of the Turkish-American Square Dance Group for which he teaches thru an interpreter.

—Photo by USIS Izmir



THE DANCER'S WALKTHRU

Sets in Order

THEMES FOR MARCH

HAVE YOU EVER STOPPED to realize how important this month really is? Why up until just a few years ago (back about Julius Caesar's time) March was the first month of the year. Perhaps if Caesar hadn't decided to change the calendar he wouldn't have had to "beware the Ides" — who knows?

Anyway there are wonderful things to celebrate this month—ingenious ideas about which to plan a club theme. You might start off by featuring the assassination of Julius Caesar on March 15 (44 B.C.). Now there's something to celebrate. Then you might honor the battle between the Merrimac and the Monitor which took place on March 9, 1862. Have all your dancers come dressed as ships — some wooden, some steel. Or how about the purchase of Alaska from Russia on March 30, 1867. Best of all, did you know that on March 22, 1942, Grand Coulee Dam was put into service? How about a Dam Dance some night? Whoops, something amiss there.

However — some of these should inspire something in some of you — perhaps a good, old-fashioned, straight, uncomplicated square dance? Hmmm?

IDEA YOUR CLUB INFORMATION AT A TURN OF THE PAGE

YEARLY, THE OFFICERS of the Soo-Z-Q Square Dance Club of Sault Ste. Marie, Michigan, prepare a booklet which is presented to each member-couple. This booklet, designed as an outline for the following 12 months, actually becomes a living history of the club's activities and a delightful record for the dancers to enjoy.

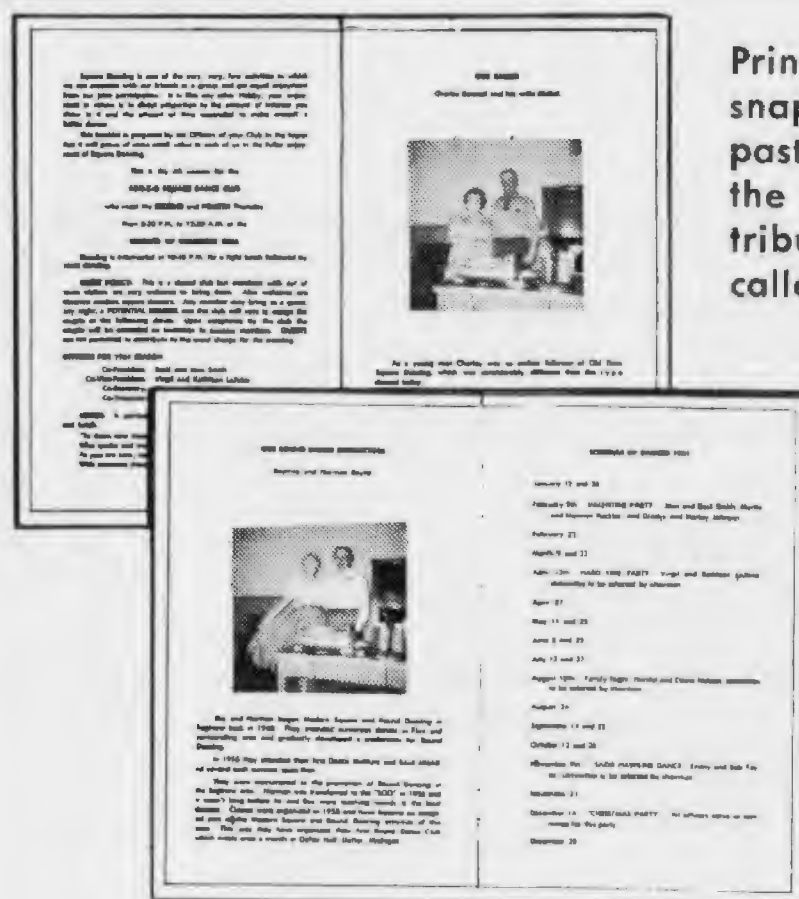
Of the 16 pages, three are left blank for notes. The rest include the By-Laws, a membership list, including addresses, birthdays and anniversaries, a schedule of club dances for the

year, a brief write-up with pictures of the club caller and round dance teachers, and a list of the neighboring square dance groups. The book itself is run off by a printer. The pictures are snapshots pasted into position.



The Soo-Z-Q booklet measures a handy 5 3/4" by 9" in size.

This seems to be quite a bit of information for the dancers to have at their fingertips but the Soo-Z-Q's have gone one step farther. One page is devoted to listing the most familiar basic square dance steps used at the club and the number of beats or steps recommended for each basic. This list is included with the hope that if all members follow the suggestions the "timing, styling and enjoyment of the dance" will be increased.



Prints of snap shots are pasted onto the pages as a tribute to caller and teacher.

This appears to be an especially well thought out and useful club booklet and other groups might enjoy preparing something similar.

The WALKTHRU GOES WESTERN

BADGE OF THE MONTH

THE DANCER'S WALKTHRU has been featuring a Badge of the Month since June of 1961. During that time 14 states have been represented and the themes for such badges have run the gamut from nautical ideas to traveling groups to clubs named after specific types of businesses.

Recently, while looking through our ever-growing file of candidates for this column, we discovered that although similar ideas for badges might be chosen possibly by two different square dance groups, there was one theme which was represented several times. True, the translation of the idea was different each time, but still all these clubs had selected a *western* flavor for the name and badge of their dancing group.

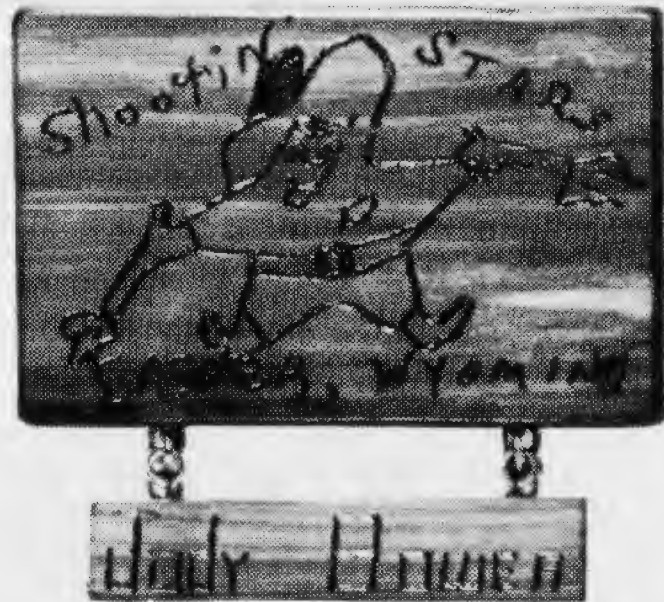
Interestingly enough, the reasons behind the various clubs' choices were multitude indeed and even more unexpected was the fact that although you might expect such groups to be located out in the far western part of the United State, our featured groups come from all four corners of the country.

So to all of you who depict a part of our American heritage in your club badges, we bid you a warm, western howdy. Welcome to the Badge of the Month family.

Casper, Wyoming

Not ever to be overlooked is the fact that square dancing is for all age levels. The dancing, of course, is of prime enjoyment but the atmosphere which surrounds square dancing and the friendships to be derived are also benefits of great value.

The Shootin' Stars are a teen-age square dance club who not only love to dance but who also



enjoy designing and making their own badges. This involves cutting, sanding and varnishing the wood as well as burning in the lettering and stylized cowboy.

You might say this group is part of a clan for they strongly encourage family participation in dances. The adults are known as the Star Promenaders; then come the teen-age Shootin' Stars, and finally the youngsters called the Starlets.

From such a formula there's bound to be square dancing in this area for a long time.

Danville, Illinois

Often the graduation of a beginners' class leads naturally into the formation of a square dance club. Among the joys of such a venture is the opportunity for all members to decide together upon a club name and badge.

Such was the case with the Frontier Twirlers, although their club was organized after the graduation of two "basement-taught" classes. During class days, Cal Caltagirone, teacher of the group, had a slogan for his students: "A New Frontier For You," and it's easy to see the influence this had in the selection of their club name.



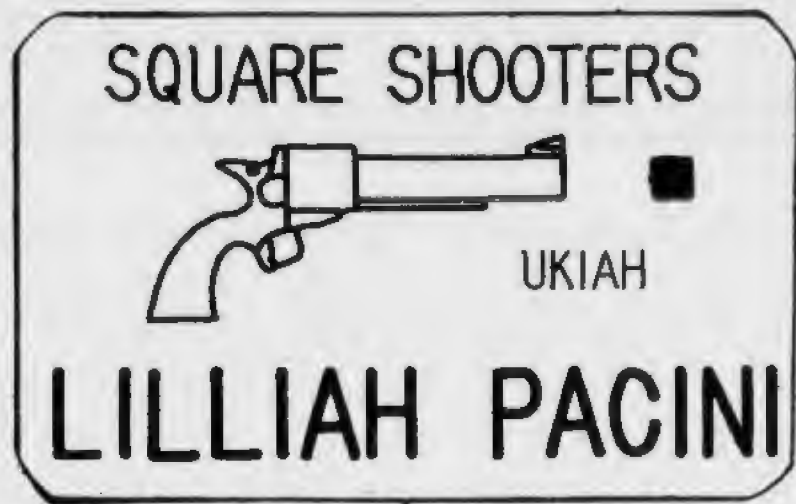
The covered wagon depicting the club theme includes the axe and water barrel so necessary for people of the frontier, but, quote the Frontier Twirlers, "The barrel is still a good motto for you can have a barrel of fun square dancing."

Ukiah, California

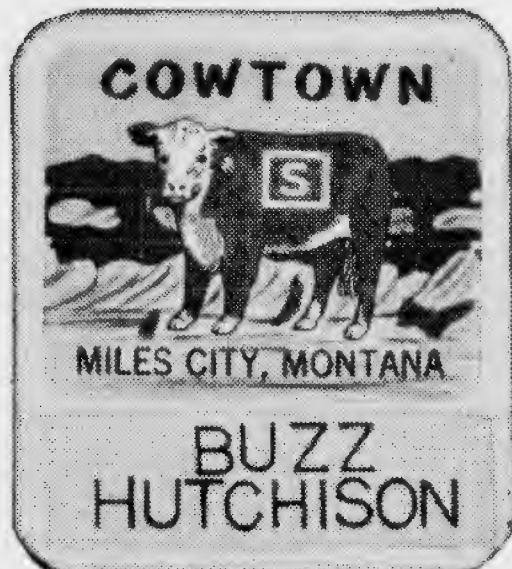
The purpose of a square dance badge is at least two fold: to represent the theme of a club and to easily identify the wearer. Sometimes a square dance club, involved with the first need, gets too elaborate with the translation and the badge becomes overly busy.

Not so with the Square Shooters, for their entire story is simply and neatly told. The name of the club, both in writing and pictures, the town where

The WALKTHRU



they dance and the name of the dancers are all easy to see and understand, as well as the overall badge being attractive.



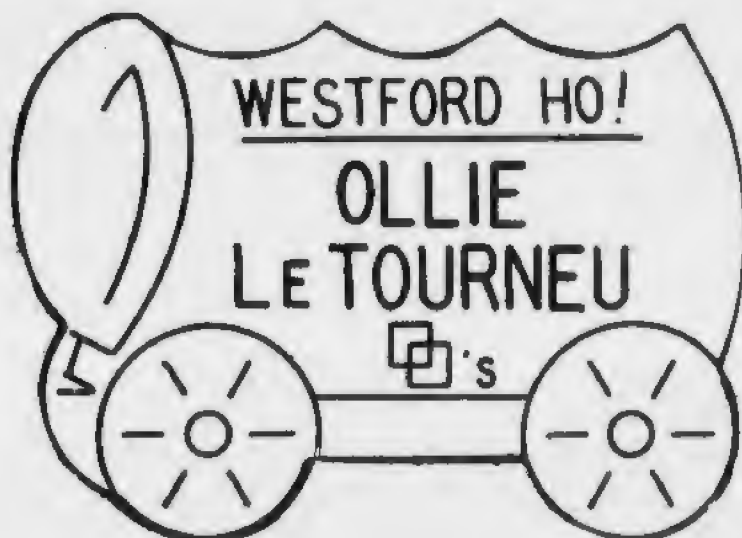
Miles City, Montana

Regional areas can strongly influence not only square dance clubs but other local recreational and social groups. When a locale is built mainly about one product, the natives can understandably be proud of their heritage and wish to present it to the public.

Miles City is located in cattle country and is known as a Cow Town. What better reason than this for a square dance club headquartering in the district to call itself The Cow Town Squares? And if you'll look closely you'll note on the animal's side the necessary brand — this time, of course, the square dance kind.

Westford, Massachusetts

Occasionally square dance clubs are organized not only for the enjoyment of the activity but also to meet some specific need. As long as no misunderstanding regarding the club and its treasury arises, such a purpose can be an enjoyable and wonderful idea.



The Westford Ho! Squares were organized by the Westford Teacher's Association and all profits from their dances go into a fund to provide scholarships for deserving graduates of the local high school. Dances and classes are open to any and all square dancers in the area.

While Westford does not claim credit as the birthplace of the covered wagon, the club did feel their city name agreeably tied in with western square dancing and thus their choice for a badge.

New Orleans, Louisiana

The meeting place of a square dance club can be a good starting point when choosing a club name, particularly if the hall or location is a bit unusual.

The Bar-None Saddle-Ites meet at the Bar-None Ranch (Imagine a Bar-None Ranch down in Louisiana!) and have live music for their dances by none other than the Bar-None Boys. They have updated their western badge to the current space age by placing their saddle on the back of a rocket.

What a great play on words: Bar None — particularly when we're ever hopeful of extending square dancing to more and more people.



ABOUT THE BADGE OF THE MONTH

The file of candidates for Badge of the Month is ever increasing and any group submitting its badge should understand that it may take several months before its club may be recognized.

If your club submits a badge, please include as much information about it and the club as possible. Also please state whether your badge is to be returned.

To all of you who have already sent badges in and have not yet seen them in print, we thank you for your patience.

The WALKTHRU

A HANDY ANDY CORNER

Why not surprise your club members by setting up a badge repair shop in one corner of your dance hall? All that would be needed is a table, a chair and a few simple supplies. The table might be manned by a rotating group of club members who are nimble with their fingers or you might just leave the various items out on the table and let those individuals whose badges need repairs help themselves.

This thoughtful plan will work for all types of badges. Even professionally-made ones occasionally need repair.

If your club features the plastic badge, the repair table will have extra safety catches, a bottle of the proper type of glue and a bit of clean rag. Clubs whose badges have an extra piece hanging below the large section would also include extra metal "eyes" and a pair of pliers as part of their repair kit. Then those badges which have a slot across the bottom into which a person's name is slipped would also include pieces of correctly sized heavy paper as well as a pen and a bottle of India ink. And so it would go. Clubs with badges made from wood or leather would know what sup-

plies they needed.

Actually at most the badge repair kit would fill only a small box and could be kept with the regular club supplies, ready to be a Handy Andy when the need arose.

CLUB NOTICE NOTICE NOTICE NOTICE

The Jokers Square Dance Club of Campbell, California, enjoy a system of notifying members of club dances and events which is both attractive and time saving.

Printed on postcards are all the events coming up for one month and while the ideas are condensed the information is complete and concise.

Thanks to their caller (Head Jester) Johnny White for sharing this square dance idea.



- NOV. 7th Business Meeting & ELECTION OF OFFICERS
10th Joker's 10th Anniversary Hoedown, Camden Hi School — Caller, Paul Harris. Vote for me!
14th Party Nite, Joker's 10th Anniversary Party. Each Joker couple to invite one square dancing couple as their guest.
21st Workshop.
28th Workshop.



SQUARE DANCE PARTY FUN

ROLL ON

They say a woman can do anything a man can do — only better. Well we're not about to question such a definite fact as that but here's a little game to test the skills of the fair set.

Select two couples and ask the men to be comfortable and relax in chairs you provide for the occasion. Now, all that each girl has to do is place a cigarette in the mouth of her partner and light it. Whoops — one small item. The ladies must roll their own, with paper and Bull



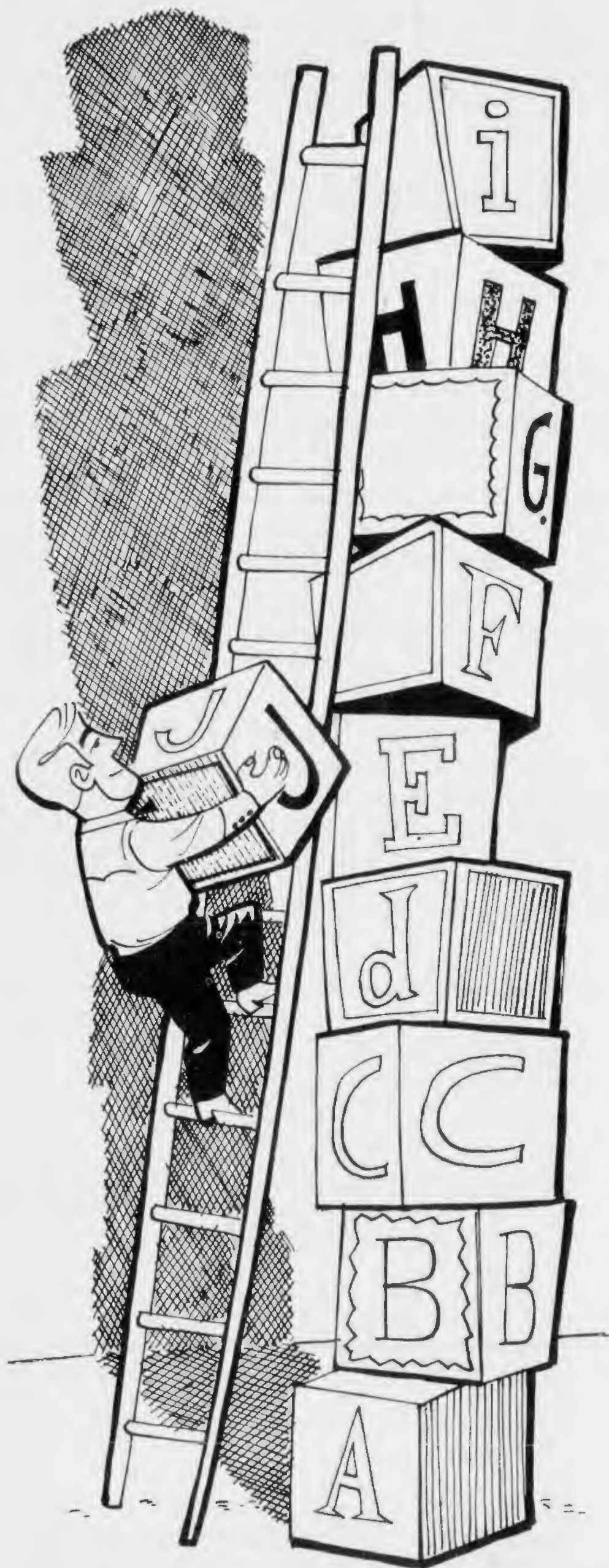
Durham tobacco. Oh, and one other provision, they must wear boxing gloves to do it. The first couple to get a cigarette successfully lit is the winner.

If you can't arrange for boxing gloves, garden gloves or the like will serve as an adequate substitute. And by all means, select couples who do smoke.

True, this stunt takes a bit of time to gather the needed props, but it's worth the trouble.

BUILDING BLOCKS FOR CALLERS

By B. H. Haaland,
Regina, Saskatchewan, Canada



A NUMBER OF EXCELLENT TEXTS have been published recently to help the caller understand the intricacies of set formation and partner and sequence changes. These texts undoubtedly have indicated to the amateur hobby caller that there is a much better way of improving his knowledge and ability than by committing a strict series of commands to memory for each dance he wishes to call patter style. The amateur is encouraged by the prospect of a better means for improving his repertoire and variety in patter calling.

Having reviewed the text material, however, the amateur is confronted with the fact that a great deal of additional study and practice is involved before he can expect to think in the tempo required for smooth and facile calling, using all the principles presented. Most club callers are limited as to the amount of time they can devote to such study. In most cases, because of the demands of his day to day activities, it is unlikely that he will be able to devote the time to the science of calling that the professional caller has given to the subject. His problem, then, is how to apply the time he has available to the best advantage. He asks himself these questions: How do I go about learning the rules and principles? Where is the starting point? Can I make use of them in club calling and teaching while I am learning? What is the best way of hastening my education? Is there some method of using the principles which would spare me the stress and turmoil of mentally recording every sequence change in the movements I wish to present?

One method of approaching the problem is to establish the caller's education on a building block basis. For want of a better term they may be referred to as "Repetitive Blocks." While some use of this principle already has been made in articles on "zero" or "do nothing"



movements, it is suggested that the principle can be extended to provide a major aid in the caller's program of self-education. The caller, in effect, builds his own repetitive blocks at his own rate of learning. The fact that he must build them himself ensures that he learn. Each block he builds adds to his overall knowledge and comprehension of the effect basic movements have on set formation, partner combination, and sequence change. A repetitive block is defined as a movement or group of movements which when completed will return the set to the starting formation, partner combination and sequence. The repetitive block system of study enables the caller to repeat a movement he specifically wishes to teach as often as he wishes without the necessity of resolving the set after presenting it only once. The system reduces the amount of memorizing involved in learning routines prepared by others. Since the use of repetitive blocks does not require him to note individually the partner and sequence changes which occur within each block, he is better able to devote his attention to such important factors as timing, rhythm and enunciation.

Proper use of repetitive blocks can add immeasurably to the caller's ability to lend variety to his patter calling. Proper use, however, does not suggest that the caller should use one or more ad nauseam. He should strive to learn a sufficient number so that he will not be accused of presenting monotonous routines. Alternative blocks should be at his command at all times.

Repetitive blocks can be and should be learned by starting with the easy. As each block is built and added to the caller's repertoire, through his own efforts, he will find he has added something to his comprehension of formations, partner and sequence relationships.

As his knowledge and comprehension increases he can progress to building bigger and more complex repetitive blocks, which are limited only by his ability to learn them. The possibilities are endless.

Let us look at a few simple repetitive blocks:

1. *From promenade — wheel around — original partners — out-of-sequence*

(Let us assume, for this example, that we have had head couples wheel around—pass through—go on the next)

From this position, since the set is out-of-sequence, we know that a head couple can cross trail to a left allemande having met either side couple. In other words, No. 1 couple can meet either No. 2 or No. 4 couple and cross trail to a left allemande. By retaining the out-of-sequence status, therefore, it is not necessary for the caller to remember the details of the partner and sequence changes which are involved within each of the following blocks. Each block returns the set to the original partners — out-of-sequence position which is required to resolve the set by a cross trail to a left allemande. The caller, furthermore, does not have to remember how many times he has used each of the blocks, nor does he have to remember whether his active couples are facing clockwise or counter clockwise. He knows he can use one or all of the blocks in any sequence, and that he is obliged only to complete each block he uses before resolving the set by a cross trail to a left allemande.

REPETITIVE BLOCKS:

- a. **Square through three-quarters—go on to the next**
 - b. **Star through—half square through—go on to the next.**
 - c. **Square through four hands round — all four couples California twirl—half square through—go on to the next**
 - d. **Do sa do — go all the way around to an ocean wave — rock forward and back — then a right and left through — turn your girl — pass through — go on to the next**
 - e. **Star through — right and left through — star through**
2. *From facing lines of four — original partners — in sequence*

REPETITIVE BLOCKS:

a. Forward eight and back you reel

- pass through — wheel and deal
- double pass through
- first couple go right—next one left
- do a right and left through with the couple you've met
- turn your girl—join hands—make lines of four

At this stage the set is returned to facing lines of four — original partners — in sequence, and consequently the caller could repeat the block as often as desired and still end with the starting formation. The caller may then wish to continue the dance with another series of calls appropriate to the formation, or to resolve the set. (One method of resolving from here is: Star through with the opposite two — then square through three-quarters round — left allemande.)

a. Forward eight and back to the world — pass through — join hands — arch in the middle for a Dixie twirl. At this point the set is returned to the starting sequence, and consequently the block can be repeated as often as desired.

3. *From facing lines of four — original partners half sashayed — in sequence*

REPETITIVE BLOCK:

pass through—join hands—ends turn in square through three-quarters round — split that couple—line up four

Here again the set is returned to the starting formation, and consequently the block can be used as often as desired without changing sequence. (The set can be resolved by — a right to the opposite box the gnat—cross trail through the other way back — left allemande.)

4. *From eight chain through — in sequence — facing corners*

REPETITIVE BLOCK:

- half square thru—make lines of four
- go forward out and back—bend the line
- star through

From the starting position in this example, of course, the set can be resolved by — lady in front — left allemande. The block returns the

WHAT ARE YOU LOOKING FOR?

This unusual article is unlike any we've printed in *Sets in Order* in the past. We print it, just as we print a variety of others, to see just what type of articles will be of the greatest help to you. Whether you are an enthusiastic dancer, a new or old caller, a round dance teacher or just a curious individual we'd like to include something of value for you. If you'll let us know your problems and the type of article that you would like, we will do our best to come up with a qualified author on the subject and perhaps an article or two on your pet topic.

—Editor.

set to the starting formation each time, and consequently it can be used as often as desired without affecting sequence.

5. *From eight chain through—out-of-sequence —facing corners*

REPETITIVE BLOCK:

- square through four hands round
- make lines of four—go forward out and back
- bend the line—star through—then a right and left through

This block can also be repeated as often as desired, but, since each time it leaves the set out-of-sequence, the set cannot be resolved by — lady in front — left allemande. By simply omitting the right and left through when the block is used the last time, however, the set can be resolved by — lady in front — left allemande.

It should be emphasized that any improvement which a caller may expect in his comprehension of square dance movements and their effect on partner-sequence relationships, through the use of repetitive blocks, is to be derived mainly from a do-it-yourself program. He should build blocks to suit the requirements of his own calling and teaching. To do so it probably will be necessary to make use of numbered pawns which identify each of the four ladies and gents in the square. It goes without saying that he should make use of a good reference text explaining the relationships of accepted square dance basics to set formation, partner combination and sequence.

Building repetitive blocks is work, but it's fascinating and challenging—and it's rewarding.

A CALLER SPEAKS OUT

By Ed Epperson — Batavia, Iowa

It is not often that *Sets in Order* receives such a soul-searching document as this one. Nor is it often that a man will examine himself and his actions to the extent that the writer does here — and then have the courage to reveal it. We think you will find much to think about in what Ed Epperson says — especially if you are a caller just setting out to make your mark. Editor.

I HAVE BEEN LUCKY. First, that I found square dancing at all. Then, that my first square dancing was with very friendly people who got my wife and me off in a corner and gave us a quick check on enough basics so that we could get by that night. Third, and this is most important, that I was able to recover from what amounted to a false start in the calling game and get righted around to where I could move in a truer direction.

This sounds like a lot and it is. I made my debut at one of those member-caller clubs and I was scared stiff. One caller would MC the evening's program and six or seven others would give forth. 'Most everyone did the same calls night in and night out but no one seemed to mind too much at this stage.

Pretty soon, as callers, we began to feel that the program lacked something and the dancers weren't "advancing." In the fall of 1951 I taught my first beginners' square dance class and probably learned more about calling in those 10 weeks than I had known or learned in all previous efforts.

First Influences

It is important for me to note here that our dancing and calling was influenced greatly by Pat Patterson, the general secretary of the local YMCA. Pat actually introduced us all to square dancing. Pat had the idea that people shouldn't be exposed to too much new material, new for us at that time meaning Do Paso, Allemande Thar, etc. It was his contention that people came to the square dance for fun and relaxation, not an education. We agreed with him in part but felt that these "new" additions added "challenge" that would make square dancing even more interesting. Pat was outnumbered and over the next 3 years we added every basic we could find.

What we couldn't see — and it was happening

right in front of our eyes — was that we were losing some pretty faithful people in the activity. Their reasons for dropping out varied from, "I'm getting too old" to, "Square dancing wears me out any more." I know now what they actually meant but I surely couldn't see it at the time.

About 1955 we got our taste of "Hash 'n' Breaks." Two of our callers went to one of the square dance camps and brought back material and records they'd listened to there. We worked with this, danced some of the records until the calls were running out of our ears. And I was developing into a "fast" caller, to say the least. I was teaching 2 or 3 classes a week, calling the other nights. I used every gimmick, hash break, etc., I could lay my tongue to, positive I was on the right track. I will admit that I couldn't understand why the clubs weren't growing by leaps and bounds, with as many people as I was teaching.

I knew something was wrong but I didn't know just what and it never even occurred to me that it could possibly be my approach. I called fast, long and a lot every tip; the dancers seemed to want it that way, at least for a while. One day a good friend and avid dancer told me I was wearing him out. I remember telling him he was just getting old, but it did make me think a little. I didn't do anything about it because I didn't know what to do. I *thought* I was doing a good job.

It wasn't that when I started I had had a bad influence on my approach. This wasn't so. Pat Patterson was one of the finest individuals I have ever met, had the basically correct attitude towards square dancing and tried to show it to me. I just wasn't able to build my calling along those lines quickly enough.

On the other hand I didn't think I was trying to "out-hash" any other caller, but I was. We attended institutes for callers with the same goals and I found these so-called "hot-shots" to be jealous of each other, their material confusing, etc. But since, I really didn't know any better I figured, "This is what square dance callers are like" and I wasn't curious enough at the time to find out if there were any other kind.

The Gilmore Touch

I had heard of Ed Gilmore. I had heard him call a dance and it was my impression that Ed was probably the greatest caller in the world — if he would just open up and *call*. I only knew

his philosophy had to do with "comfortable" dancing and I didn't even know exactly what that meant other than that I probably wouldn't like it and my people would never go for it.

It happened that Ed Gilmore was on the staff at the camp we were going to that year. Bruce Johnson was, also, and I had heard Bruce call one of the wildest dances I had ever been to, a couple of years before. I considered him fast and good and I made the classic remark, "We'll go and dance to Bruce and when Gilmore calls we can always go water-skiing." I still hear this coming back at me. By now I know, of course, that Bruce, too, is one of the most rhythmic and smoothest callers going.

The Sunday P.M. we checked into the camp I was sitting on the terrace reading Gilmore's notes in the book, looking for points I could disagree with. That night Gilmore had the dance (Johnson hadn't arrived yet) but I went, anyway. It took Ed about one hour to convince me that without a shadow of a doubt I was wrong, dead wrong, and it didn't take me long to admit it to him. I guess I had a thousand questions to ask him during that week. Ed's first advice to me was, "Don't change a thing; your club will resent it."

This is the only advice he gave that I *didn't* take. I took notes on everything he said pertaining to calling, phrasing, timing, prompting contrasts, quadrilles — everything. Then I went home and worked. And worked and worked. I remember one Sunday when I spent 14 hours practicing, taping myself, listening to the tapes, then practicing some more.

There Were Some Changes Made

I immediately began effecting a change in my calling but I made this change over a period of months, not overnight, and the only effect it had was that my clubs grew, had better and more regular attendance and the only people who realized there had been a change were the ones who hadn't been there for a while.

If I could just do what Gilmore did — that was my goal. I practiced calling on phrase, in phrase, then changing singing calls around and ad-libbing my own dances to them. After a few months the dancers began to comment on the change and it was encouraging to me that their comments were good.

One shattering blow, however, came one night when I was calling for a club about 100 miles from home. I called for this club maybe four times a year and it hadn't occurred to me

that I was a completely different caller this time, calling a different style of dance than before. When the evening was about half over, one of the club members came up and said, "Boy, have you changed your style of calling!" I was thrilled that he had noticed, told him so and asked what he thought of the change. He didn't think much, that's for sure. He liked the old hot-shot style better. My immediate reaction was, "I'll show you. I can still 'hash 'n' break' you right off the floor." But I looked around. Everyone seemed to be having a ball, including the guy who made the remark, so I checked my urge to "show him" and went ahead and called the best dance I could offer.

A Goal to Aim At

I set basic standards for myself in calling a dance — and stuck to them. Now I don't feel that "comfortable" dancing has to be a slow, muggy, "drug-out" affair. It doesn't — altho' when some callers hear of another caller slowing down this is the first thing that crosses their mind. Dancing at a comfortable tempo of 128 to 132 metronome beats is proper to keep the dancers moving to music. This gives them the proper time to do the figures you give them, and these should go across in such a directional way that there is no doubt in the dancer's mind what you want him to do. I used to feel that if I didn't stop a portion of the floor part of the evening I wasn't calling much "high level" stuff. I soon found that when that floor was stopped it usually wasn't the dancers' fault. Let's face it, they are intelligent enough to do what you tell them to do, *if* you tell them in a manner they can understand.

It's a bit hard for me to express in writing just what this "change" in calling approach and style has done for me. However, prior to the change, calling was beginning to become a bore-some thing — so much sameness about it. Now calling has taken on a new light — is more of a challenge than ever before. It has been the source of tremendous satisfaction never before experienced.

As for my mentor, Ed Gilmore, I feel it would be impossible to be around him and not learn a lot. I give him complete and full credit for just about everything I know and feel and am continuing to find out about square dancing today. Without his influence and help I'd probably be clear out of this most wonderful of hobbies, sitting at home with my feet up, growing stagnant and miserable watching television.



By Terry Golden, Colorado Springs, Colorado

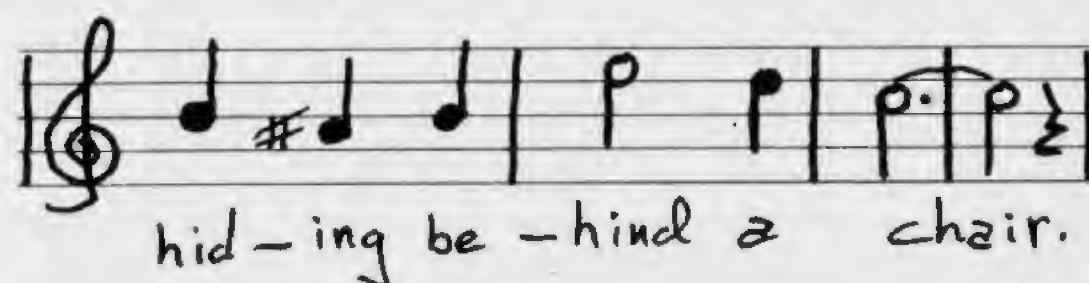
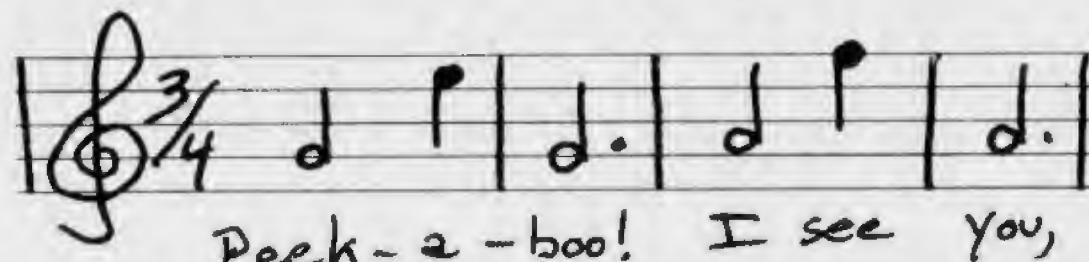
IF YOU'RE A GIRL singing this dirge, it's "Oh, How HE Lied"; if you're the swain singing of the faithless nymph, then it's "Oh, How SHE lied." The song first came into my consciousness, and that of my confrères, when I was about in 4th or 5th grade in Pasadena, at Grant School. As I recall, it made the hit parade, so to speak, amongst our coterie of smart alec moppets, along with a couple of other hot up-to-the-minute items, "Did You Ever Think When a Hearse Goes By," and "Rubber Dolly."

I think I had a female cousin about then who was making sheep's eyes at some lug, and needless to say, my sisters and I found we could cause considerable irritation with this song. I think he even smoked a cigar, as a matter of fact, and wore white flannels and one of those stiff straw boaters; and they used to sit on a porch swing and stare vapidly into the yonder, which was considerably bluer in the late '20s in the L.A. area than it is now. He played a Ukelele and sang an idiotic song that went something like: "Sweet Ravvy-O-la, Ride in my gon-DO-la."

The neighborhood brats used to call him "The Sheik." (Anybody who wore white pants was a "Sheik."). In those days it was considered pretty daring just to hold hands; so they never, (in public, at least), went into the spectacular clinches that are part of the scene today.

If ever there was a dance that was just as much "round" as it was "square" it was the old Waltz Quadrille. When Terry Golden sent this in we couldn't help but wonder: "Do you suppose that today's dancers might ever take to this gem?" The proof came when we started using it as a last dance — tacking it onto the final tip of the evening. It's just a thought — but some night soon, present this — not as something ancient — but as a challenge and a fitting ending to the evening's fun. You may be in for a pleasant surprise.—Editor.

"Oh, How He Lied" is one of those songs that apparently you don't seem to find in print often, but a version of it, to a similar but different tune, appears in "The New Song Fest," Dick and Beth Best, Crown Publishers, New York. The tune I've included here is also the tune that I most often associate with the simple form of the classic "Waltz Quadrille."



This dance also has many variants in the music. The music I show here includes the eight-bar interlude during which the dancers waltz promenade once around the set, returning to home position as the interlude ends. Lloyd Shaw always used to yodel to this. The important thing was to take the girl in swing position, and to turn clockwise, (regular swing direction). You sure put yourself in a warp if you try to revolve the wrong way. When I was down in El Paso during the war they used to do the waltz quadrille to "The Peekaboo Waltz," and the interlude went like this:

OH HOW HE LIED

She sat there beside him and played her guitar, etc.
He told her he loved her, but oh, how he lied, etc.
She told him she loved him, but she did not lie, etc.
They were going to be married when she up and died, etc.

He went to the funeral, but just for the ride, etc.
She went up to Heaven, flip-flap she flied, etc.
He went down below her and sizzled and fried, etc.
(And you may go on, and on.)

The Waltz Quadrille

I understand that originally, 1st couple went down center, divided, came home, and waltzed the *corner* in the waltz promenade, with 1st couple leading four times to get partners together again; then 2nd couple led four times, and so on. Conceivably the dance may have gotten a little old by the 15th or 16th go-around. But people had more time in those

days, and the dances didn't end at 11 P.M., and it was maybe a 25-mile ride home by buckboard, and another couple of months before you'd get to waltz again.

This is one of the loveliest of all square dances. One of the simplest — and one of the most difficult. There's nothing at all to the pattern. Most dancers go busting down the middle, split, and tear home and then stand there bewildered wondering whether there's something wrong with the caller or with the dance; or did the needle miss a groove? Precision of timing and grace of movement are the secret to the whole thing. Suzie says when she was on the Cheyenne Mountain team they would spend more time perfecting this figure than almost anything else. Instant Hot-Shots don't like it. But if you can hang on to the dancers until they learn to dance, they'll learn to love it. (Sometimes it takes a long time.)

A discussion of the dance, and also printed music, appear in that classic primer of Square Dancing, "Cowboy Dances," by Lloyd Shaw, The Caxton Press, Caldwell, Idaho. Caxton has published a great variety of excellent western Americana. Music for callers is available on the Lloyd Shaw label, Numbers 133, 135, 137, 139, which make up all the parts of the "greater" singing quadrille, a sequence of four and sometimes five parts, that has long been danced around Colorado Springs. Bud Udick's Bar Nothing Album No. 2 contained this figure, with calls, to the music of Tait's orchestra, here in the Springs. Caxton Press also used to publish an octavo-sized paper bound collection of square and round dance piano scores, including the Waltz Quadrille, 24 pages, by Shaw, and Frederick Knorr. I don't know if this is still separately available or not. It was incorporated into the main book, "Cowboy Dances," along about the fourth or fifth printing.

He sat down be - side her and smoked his ci - gar
First cou - ple down cen - ter and there they di - vide

smoked his ci - gar, ha - dy goes right, smoked his ci - gar; he
Gent he goes left;

sat down be - side her and smoked his ci - gar
Hon - or your cor - ner and don't be a - fraid to

smoked his ci - gar
waltz with your part - ner in a waltz prom - a - nade.

(Waltz Interlude - caller yodel if he's able.)

STYLE SERIES:

THE ART OF ADAPTING AND ADJUSTING

JUST WHAT IS IT that makes a person a *good* square dancer? Avoiding any discussion on the all-important subject of attitudes and social graces for the purpose of this series, let's stick primarily to the mechanics of dancing.

It might be said that one of the attributes of a *good* (speaking of mechanics) dancer is one who can dance equally well to most styles of calling. He can adapt himself to a slick floor or (heaven forbid) a gummy one. And, he has the ability to dance in a sparsely populated floor or under the worst possible crowded conditions.

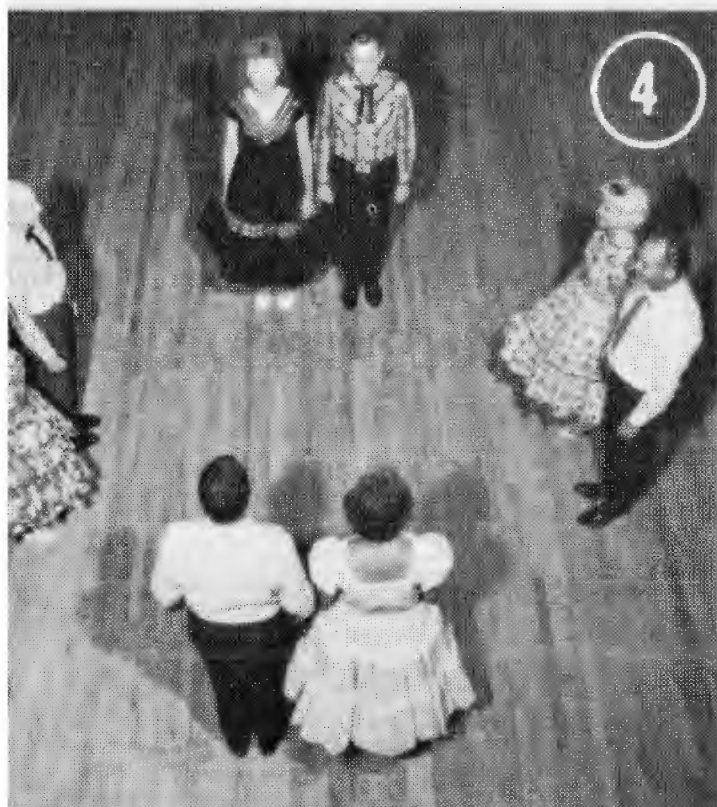
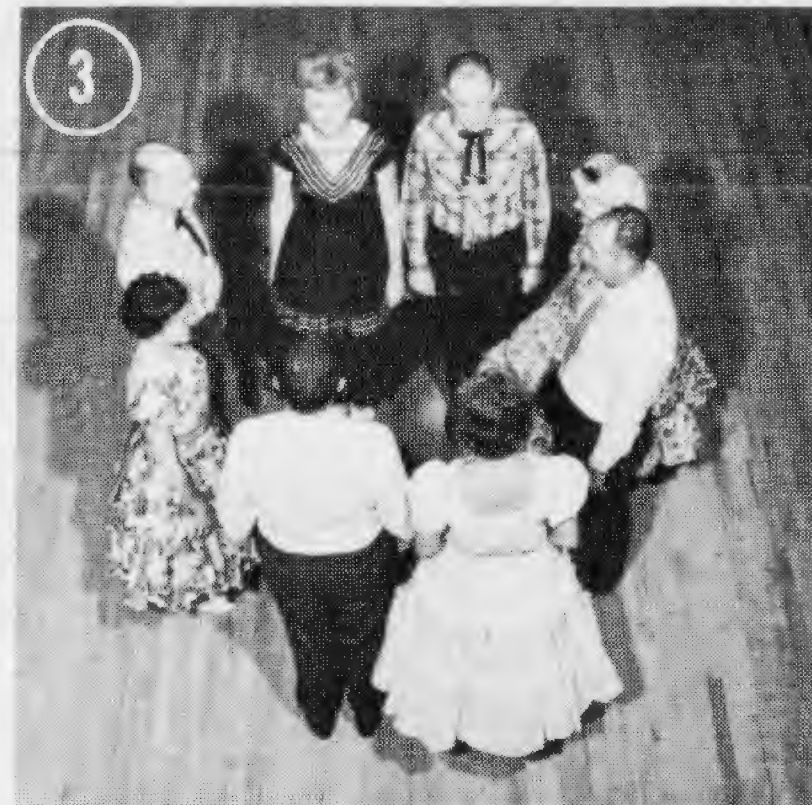
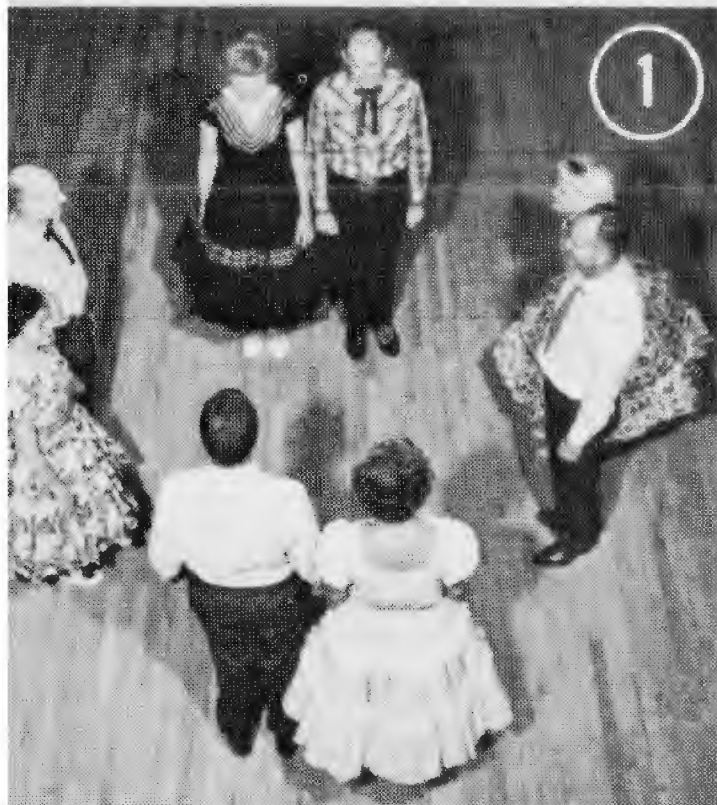
The ability to "do in Rome" and to be a part of the group you are visiting is the mark of an accomplished square dance artist. However, the knack of adapting comes early in the school of practical experience. The observing dancer

will note early in the initial stages of the game that if he's completing an action before he's told what to do next, he's not adapting properly to the circumstances of that particular caller. To get "home" quicker, he learns, does not mean to take longer or faster steps but, while moving to the music, just dance a tighter square.

This is quite fundamental but let's consider the crowded hall. This naturally calls for a tighter square, just as an uncrowded hall might allow for a wide or loose square. Normally a square of dancers stands from eight to twelve feet across (1). To check this out dancers could hook inside elbows and extend their free hands straight out to the side until their fingers just touch those of their corner (2).

A tight square might try to get by with as little as six feet separating the head couples (3) while a wide or loose square could spread to thirteen or fourteen (4). If we're speaking of comfort, however, the "normal" square is one that circles with elbows slightly bent with no awkward pulling or stretching (5). The compressed circle is possible (6) but it's just not the most comfortable.

Need to get "home" quicker? Just promenade tighter (7). A good, well-spaced, symetri-





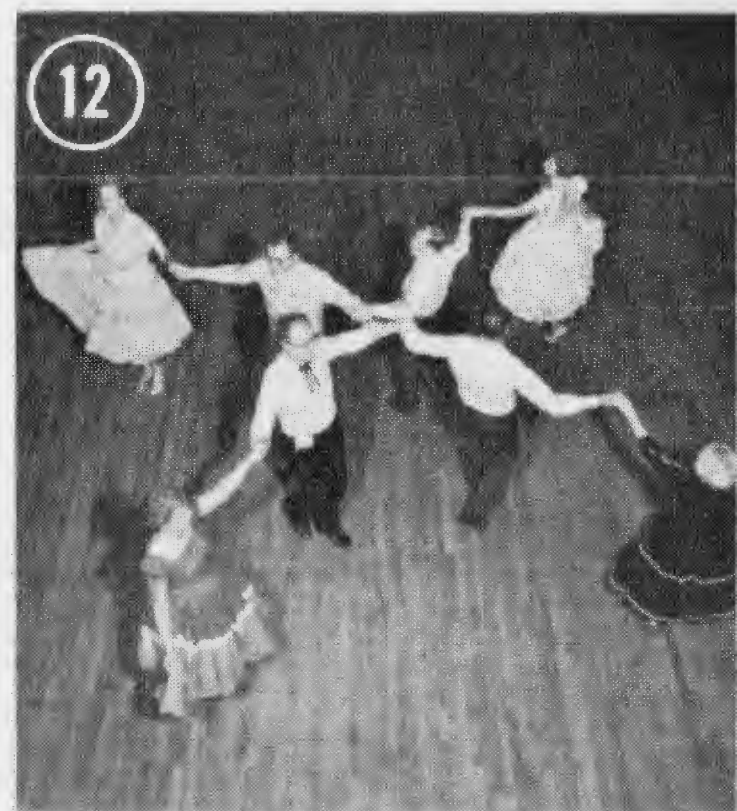
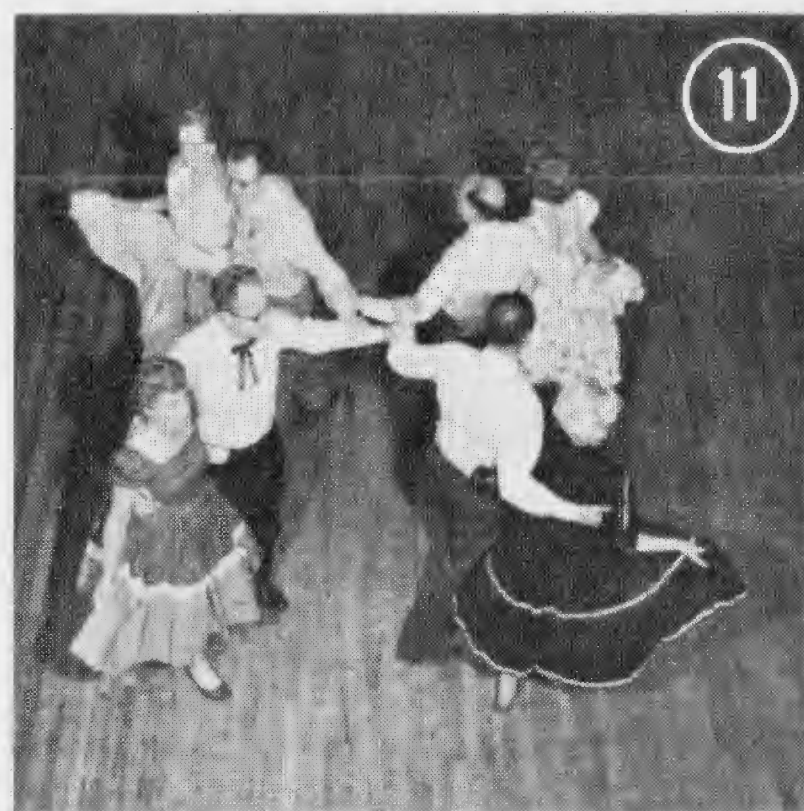
cal promenade (8) is ideal under most conditions but if you're ahead of the caller, and space permits, just spread out a bit (9).

These same points also hold true for stars and star promenades. Men, just bend your elbows a bit for a tighter — more compact star (10). Under most conditions you'll have room to spread a bit (11) but very seldom, unless you're the only ones in the hall or, unless the call specifies it, will you ever have room to "spread out wide" (12).

Finally, a couple of quick words on the allemande. Here custom and styles of an area dictate the method used. A hands-up pigeon-wing

(13), a forearm turn (14) or a full fledged balance — float-out (15) are just three of quite a number of varieties. Actually, here, as in other phases of square dancing, circumstances have dictated change, and style has been born of necessity. Most areas today, having experienced crowded conditions have officially adopted a tight allemande, and a fairly tight square, resulting, we're sure, in the need for fewer steps to get around from one spot to the next.

At last we got our notes squared away and found that The Grand Stroll (S.I.O., February 1963, Style Series) was the creation of John L. Goularte of Santa Rosa, California. — Editor



LADIES on the SQUARE

"Do It Yourself" Sewing Sessions



THE "WOMAN-APPEAL" of special sessions at conventions, festivals and the like, usually centers in (1) fashion shows; (2) party panels; and (3) sewing sessions. Leaving the first two for coverage at some later date, we would like to report on a well-thought-out and workable "sewing session" which was presented from quite a different viewpoint than usual at the Toronto International Square Dance Convention in Canada last May. So successful was this presentation that it will be repeated in the same format at this year's convention.

The committee members directly responsible for the idea and its working out were Loveday Newby, Dressmaker; Maryon Brechin, Home Economist; and Eileen Dockman, Chairman. They are square dancers all and were thus able to apply their particular skills and knowledge to the sewing situation as it would be most valuable to square dance seamstresses.

Rather than having one or two specific panels on sewing as most of the large dance affairs do, the girls arranged to set aside one fair-sized room where a permanent display, open at all hours, could be set up, with vivid visual explanations of sewing gimmicks and procedures which would make square dance dress-making more varied, interesting and easier, too. The whole production was entitled, "Make It—

Exclusively Yours." Each lady who visited the area was given a packet containing such brochures as Simplicity Patterns' "Little Dictionary of Sewing Terms," "Expert Fashion Finishes," etc. In addition the girls themselves had prepared mimeo-ed sheets, neat and readily legible, on such subjects as "Fancy Pants," "Neckline Adjustment," "Construction Tips on Western Shirts," etc. Included was a memo pad on which the visitors could take their own notes on the visual displays.

Daily, between 12 noon and 1 P.M., one or another of the committee members would preside at "demonstration discussions" on specific phases of sewing. One was on "Trims"; one on adaptation of a basic shirt pattern, etc., etc.

To say that the whole was successful is putting it mildly. The room was thronged at all hours by interested women who studied the attractive and graphic displays, made notes, collected the mimeo-ed sheets and attended the discussion periods.

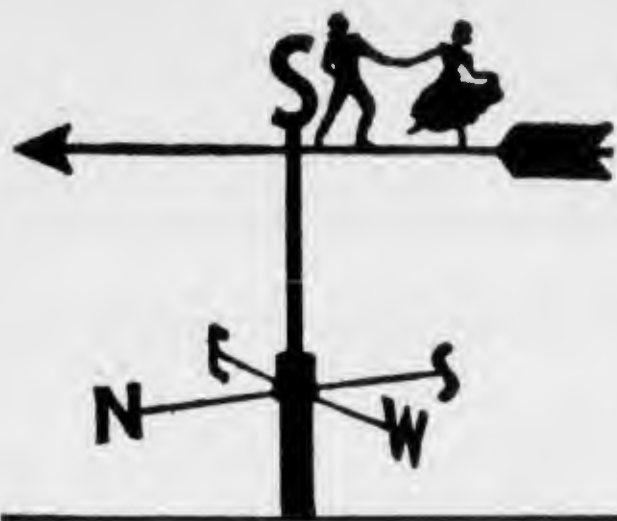
Quite a lot of preparation was necessary to get this sort of project under way and many hours of thought and work went into it prior to the convention. It may, however, be an answer for those who worry about slim attendance and little real result from "sewing panels" at the big affairs.

Eileen Dockman and Loveday Newby during a demonstration discussion on "Trims" at the Toronto Convention. Some of the displays are visible in the picture.



Display shows how one basic shirt pattern can be adapted by altering yoke and cuffs. The shirt outlines were drawn but actual fabric yokes were pasted on them and the two boards showed instructions for the alterations.





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Georgia Goins-On

The 7th Annual Rome Round-Up of the Western Promenaders will take place at the Promenaders' Hall in Rome on March 15-16. Fred Goodner will call on Friday night; on Saturday morning, Cliff and Flo Wick will instruct in rounds. Area callers will do the honors for square dancing on Saturday afternoon and evening, with the Fontana Ramblers providing the music.

—Alfred Carter

Alabama Activity

The Birmingham Square Dance Assn.'s 10th Annual Square Dance Festival, the famed Alabama Jubilee, will be held at the Municipal Auditorium on April 5-6. Earl Johnston from Connecticut, Lee Helsel from California and Joe Lewis from Texas will spark up the squares while Texans Manning and Nita Smith will do the same for the rounds. Area callers will also be included on the program. For more information write Mrs. Howard Downs, P.O. Box 1085, Birmingham 1, Ala.

—Alma Ruth Peters

Oregon Offering

Combining business and pleasure, Oregon dancers have been meeting since June, 1962, to plan for the 2nd Annual Far Western Square Dance Convention to be held in Eugene on August 15-17. A square dance, buffet dinner and committee meetings are the business of the day. All interested parties meet at the Eugene Hotel to develop arrangements. Full use of the facilities of the University of Oregon is planned. Dormitories will be used for extra housing, classrooms for the meetings and panels, and cafeterias for those who wish to eat near the center of activity. The Student Union will be used for dance classes and McArthur Court Auditorium for exhibitions. There will be a specially constructed wooden floor for the main dance.

—George Ullrich

Washington Wandering

The Central Puget Sound Council of the Square and Folk Dance Federation of Washington will hold their Homecoming Dance to

honor Past Presidents on March 30 at the Fine Arts Pavilion on the World's Fair Grounds. Dave and Ann Moroni are chairmen with L. Z. DeSpain as co-chairman.

The 14th Annual State Festival of the Washington Federation is scheduled for June 14-16 at the Eisenhower High School in Yakima. For reservations write Bob Laird, 219 N. 29th Ave., Yakima, Wash.

—Harriet Hartinger

Manitoba, Canada

Lee Helsel of Sacramento, Calif., will be the guest caller at the 12th Annual Spring Jamboree to be held by the Square Dance Federation of Manitoba (East. Div.) on April 20 in the Notre Dame Auditorium, Winnipeg.

—C. J. Dempster

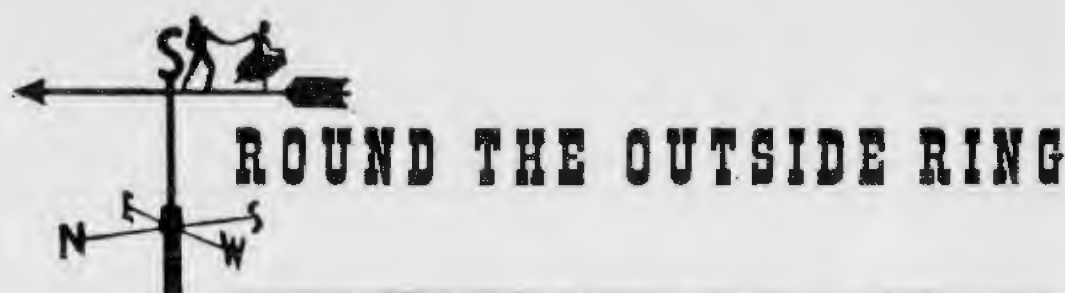
Ontario, Canada

The Collingwood and District Square Dance Clubs include the Blue Mountain Promenaders and the Ski-Town Squares plus a beginners' class which graduated in February. Caller for the clubs is Lorne Hay, who is spelled from time to time by bringing in guest callers such as Earle Park, Don Armstrong and Johnny Davidson.

California Capering

Nine panels are being planned by Walt Baumann of Yucaipa for the 10th Annual California State Convention on May 31-June 1-2. Moderators for four of the panels are as follows: Bob Ruff, Whittier, on The Club's Life Blood; George Norton, Oakland, on An Outside Look; Mel Hull, Sacramento, on The Teenage Aspect, and Bob Osgood, Los Angeles, on Keeping Current.

The State Convention will be held in Long Beach where it will have as its locale the New Arena, the Municipal Auditorium and nearby buildings. Every aspect of square and round dancing will be covered during the convention. The Lafayette Hotel is headquarters. Programmed square dances are scheduled for Friday and Saturday nights in the Arena and Sunday P.M. in the Auditorium. Clinics and work-



shops will take place in the same buildings. There will be round dance workshops and clinics at the Cinderella Ballroom across the street from the Auditorium. Show Time '63 is the title for exhibition time; there will be a Grand Parade on the Long Beach streets and a banquet on Saturday night at the Lafayette, with a "shipboard" atmosphere. The After Party will have a Polynesian theme. —*Dorothy Clawson*

The Palm Springs Recreation and Special Events Dept. is becoming increasingly active in the square and round dance fields. Their resident teacher-caller is Osa Mathews and special events are scheduled with out of town callers as in the Desert Round-Up next March 17, which will feature Bruce Johnson. Round dance instructors Earl and Gloria Payne hold three weekly classes. —*Howard Haddock*

A trailer caravan to go to the Far Western States Convention in Oregon will leave San Francisco about August 10. Trail dances are being planned along the route. For further information write Al Brokoetter, 260 Lake Merced Blvd., Daly City, Calif.

In the Dakotas

The Wagon Wheelers and Whirl-A-Ways Clubs of Minot, N.D., with TV Station KXMC are sponsoring the 3rd Annual Spring Festival on March 30 at the Minot City Auditorium. Vaughn Parrish of Colorado will be the guest caller and Danny Downs of North Dakota will conduct the afternoon workshop.

—*Louis Ohlgren*

It Happens in Idaho

Idaho will be celebrating its territorial centennial this year and square dancers are really getting into the act. A statewide Centennial Square Dance Festival is scheduled for Boise on July 19-21. Besides the regular activities for such an event, added will be a Pageant of Idaho History and a float down the Boise River on inner tubes! Ross Crispino and Ralph Kromer are Chairmen. Write to H. B. Marmon, 1731 Mt. View Drive, Boise, for information.

Oklahoma Olio

Plans are under way for the South Central Okla. 14th Annual Spring Festival on March 9 in the National Guard Armory, Wichita Falls.

Square dance clubs in the city are handling the arrangements. Billy Lewis from Texas will be the featured caller, with the Charley Proctors on rounds.

—*Bob Bradley*

April 6 is the date for the 16th Annual Square Dance Festival of the Northeast Okla. District which will be held in Tulsa at the Fairgrounds Pavilion. Ward Belt is Festival Chairman. Northeast Oklahoma callers, 28 in number, have been signed to appear with guest callers Ben Knight and Rosie Coon. Frank and Ruth Lanning will oversee the round dancing. Housing is being handled by David Schumacher, 3717 W. 44th St., Tulsa.

—*John D. Pitcher*

Iowa Incident

Hula Hop is the name for the Council Bluffs 3rd Annual Square Dance Festival. It will take place on March 23 at the Chanticleer Auditorium with callers Marion Lund and Johnnie Roth. The dance is sponsored by Hoops 'n' Boots, Balance and Swing and the Saturday Night Club.

—*Everett Ellis*

The First Iowa State Square and Round Dance Convention is announced for March 15-16 at the Black Hawk Hotel in Davenport. For information and registration write to Robert Knudsen, 2757 Oak, Bettendorf, Ia. Quint City Federation sponsors.

—*Fred Mangels*

Kansas Keeno

Marshall Flippo will call for the Tri-Valley Swingers in Salina on March 8. The dance will be held at the I.O.O.F. Recreation Hall.

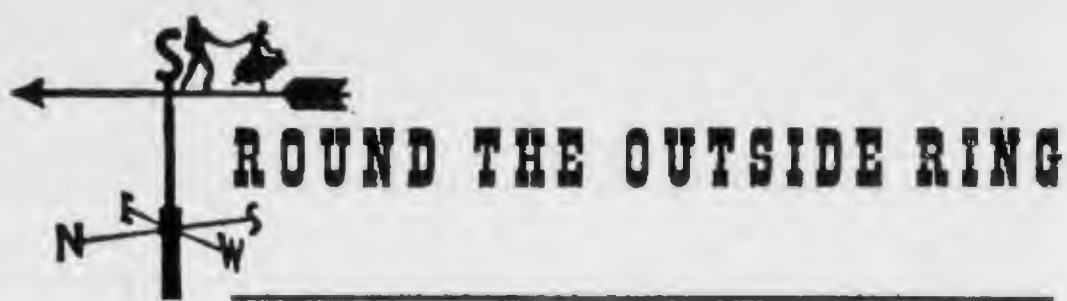
A "Knothead Dance" will take place at the same hall on April 19 and calling the tips will be Selmer Hovland from New Mexico. Tri-Valley Swingers and the Central Kansas Square Dance Assn. are co-sponsors for this event.

—*The Grandstuffs*

April 5-6 are the dates for the 8th Annual Southwest Kansas Square Dance Festival in Dodge City Municipal Auditorium. Johnny LeClair will be M.C. and featured caller and the Charlie Proctors will instruct the rounds. Live music will be furnished by the Cliff and Smiley Band and the Lamar Dudes and Dames of Lamar, Colo., will entertain at exhibition time.

—*Alvin Hawkins*

The Kansas State Square Dance Callers' Assn., Inc., has scheduled the Kansas State Square Dance Convention for May 3-5 in the Topeka Municipal Auditorium. Vaughn Parrish will be the imported caller from Colorado, with Ferd Wellman on M.C. detail. —*Dick Rotach*



Illinois Items

Square Dance Clubs of the Peoria YMCA are sponsoring a benefit square dance March 30 with proceeds going to the YMCA World Service Program. Bob Yerrington will call and the dance will take place in the "Y" gym.

—Max Kelley

Texas Talk

Two popular callers will be featured at the West Texas Square Dance Festival on April 5-6 at the Municipal Coliseum in Lubbock. They are Harper Smith and Marshall Flippo, with Ann and Pete Peterman presenting the round dance portion of the program.

—Alvin Ryan

Frank Lane will call a SWASDA dance in El Paso on March 17.

Dancers who square up with veteran caller Harold Newsome at Biggs AFB Service Club every Saturday night are ordering new Biggs Twirlers badges, cleverly designed with a KC-135 tanker and a B-52 bomber thereon. Are you listening, Walkthru Editor?

—Kay Woodward

Members of the Sash-A-Way Club of Midland held a going-away party for Don Driver, the club caller, on the occasion of his moving to Ruidoso, N.M., in January. He was presented with a money tree, a western jacket and western trousers.

—George McCarley

Arizona Amblings

Another Valley of the Sun Square Dance Festival is planned for Tempe on April 5-7. Tempe Sands Motel will be the base of operations and registration will start on Friday P.M. Housing is being handled by the Darel Roberts, address 2429 N. 37th Pl., Tempe.

—Phyllis Krafft

News from New Jersey

Tab the following as dances to note on the calendar: Square Dance Evening at the New High School Gym in Tenafly, on March 2, purpose to raise funds for school uses, with Marty Winter as caller; on March 29, the Northern N.J. Assn. dance, Curley Custer at the mike.

Carolina Cavorting

The Fontana Swap Shop Staff will hold a dance at Raleigh, N.C., in the Leroy Martin Gym on March 9. Callers on hand will be John

Brendle, Louis Calhoun, Ruy Camp, Fred Goodner, Paul Pate; rounds will be in the hands of Ruth Jewell, Wray Ferrell and the Tom Hubbards.

—Bob Sloan

Mississippi Merry-Making

The Jackson Council announces its first 1963 Council Dance for March 16, to feature Willie Harlan of Oklahoma.

Area callers Mel Holly, Dan Reedy, Finis Nabors, Carroll Kennedy, Dick Williams, Emanuel Duming and Chuck Wade sponsored the first New Year's Eve square dance in Jackson. Guest speaker George Kurts from the City Parks and Recreation Department offered the boys the City Auditorium for next New Year's dance — free and city-sponsored!

Of Moment in Missouri

A square dance romance note concerns Clara Crystal and Roxe Zimmerman, caller, who were married in December before a group of some 450 square dancers representing about 50 clubs in the Kansas City area. The couple met square dancing, carried on their courtship square dancing and tied the knot appropriately surrounded by square dancers. The best to them.

—Frank Warner

Tennessee Toe-Tapping

The T.E.R.C. Square Dance Club of Kingsport announces callers on its 1963 schedule as follows: March 9, Bob Rust (Fla.); March 23, Les Gotcher (Calif.); March 30, Ed Gilmore (Calif.); April 5, Lee Helsel (Calif.); April 27, Bruce Johnson (Calif.); May 17, Max Forsyth (Indiana).

—Dan O'Leary, Jr.

Debra Holland, 7, calls "Big Daddy" like she'd been doing it for years on her first time up to the mike.

A member of caller Kenn Reid's pre-teen group in San Diego, Calif., Debra volunteered and really came thru.



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March 1963

FUN FOR THE LADIES

From the notebook of George Elliott

Circle to the left, don't take all night
All four ladies out to the right
Allemande left with your left hand

Circle eight
Circle to the left go round the hall
All four ladies listen to the call
Walk all around your right hand guy
One time around and don't be shy
See saw round with your old man
One time around
Then find old corner and left allemande

Forward eight and back like that
Four ladies chain on the inside track
Four ladies chain
Turn 'em right around and chain 'em back
Turn 'em twice, don't take all night
All four ladies out to the right, left allemande

Circle eight
Circle to the left go hand in hand
Gals turn left, go right and left grand
Forward eight and back with you
One and three right and left thru
Side two go forward and back
Now trail thru and separate
Go round one and line up four
Forward eight and back once more
Four ladies grand chain
Turn 'em right around and chain 'em back
Turn 'em twice, don't take all night
All four ladies out to the right
Left allemande

Allemande left and don't fall down
A right to your own go all the way around
With the right hand lady a left allemande
And the gentlemen star
Girls promenade not too far
Pass nose to nose when you meet your maid
Ladies star and gents promenade
Pass them twice
Pass them twice and don't be late
With the next old lady a catch all eight
Right hand half way around
Back by the left all the way around
Corner lady a right hand round
Back to your honey a left hand whirl
All the way round to the right hand girl
And promenade

Allemande left and a right to your girl
A wagon wheel and you make it whirl
Make a wagon wheel with the pretty little girl
Hub fly out and don't be late
Go all the way round and catch all eight
A right hand half way round
Back by the left go all the way around
And roll promenade when you come down

Ladies to the center and back to the bar
Gents to the center a right hand star
A right hand star in the middle of the hall
Back by the left to your partners all
And catch all eight
A right hand half way round
Back by the left hand all the way around
Corner lady with a right hand half
Back by the left like a left allemande
Partners all aright and left grand

Circle eight
Circle to the left and around you go
Corners all do paso
Her by the left go all the way around
New corner right as she comes down
Back to her an allemande thar
Boys back up a right hand star
Back up boys but not too much
Do a half sashay and throw in the clutch
Go twice around
Pass her once and don't be late
Next time around you catch all eight
Right hand half way round
Back by the left like a left allemande
Original partner right and left grand

Allemande left and don't be late
Come back to your own a catch all eight
A right hand half way round
Back by the left hand all the way around
Men star right go across the town
With the opposite lady an allemande thar
Boys back up a right hand star
Shoot that star a full turn Jack
Then pass your corner on the outside track
Box the gnat with the next old maid
Give her a twirl and promenade

Allemande left with your left hand
Partner right a right and left grand
It's hand over hand and don't be late
Partners all you catch all eight
A right hand half way round
Back by the left hand all the way around
Corners all you star thru
Then whirl away, go right and left grand

(One more, next page)

(More from Elliott's notebook)

Allemande left with your left hand
Partner right a right and left grand
Go hand over hand and don't be late
Meet your partner and catch all eight
A right hand half way round
Back by the left hand all the way around
Corner lady a right hand round
Back to your own a left hand whirl
All the way round to the right hand girl
And catch all eight
A right hand half way round
Back by the left a left hand swing
Gents star right go across the ring
For an allemande left
Partner right a right and left grand

SINGING CALL *

NIGHT TRAIN TO MEMPHIS

By Melton Luttrell, Fort Worth, Texas

Record: Square L 107, Flip instrumental with
Melton Luttrell

INTRO, BREAK and ENDING

Gents star left around that set
Once around pick up your pet
Star promenade go walking around the ring now
Gents back out and girls roll away
Gents star right, the ladies stay
Pass your own left allemande and weave the
ring now
Hallelujah, Hallelujah
Meet your own, do sa do and promenade
We're gonna have a jubilee
Down in Memphis, Tennessee
And I'm gonna shout Hallelujah all the way
FIGURE (Twice for heads, twice for sides)
Four little ladies chain across
Turn those girls and don't get lost
Chain back turn left around your lady
Heads lead right go right and left thru
Turn those girls here's what you do
Heads make an arch dip and dive I don't mean
maybe
Hallelujah, Hallelujah
All the way round cross trail thru and corner
swing

Promenade along with me
Down to Memphis, Tennessee
And I'm gonna shout Hallelujah all the way
OPTIONAL BREAK
Allemande left your corner, Joe
Come back home and do sa do
Gents star left go once around that ring now
Reverse back with a right hand star
Find the corner from where you are
Left allemande and weave around that ring now
Hallelujah, Hallelujah
Do sa do round your girl and then you swing
You promenade with me
Down to Memphis, Tennessee
I'm gonna shout Hallelujah all the way
ADDITIONAL PATTERN
I can hear that whistle blowing
I can hear those drivers rolling
I'm gonna shout Hallelujah all the way

ANOTHER DIVIDE TO A LINE

By Joe Barcelow, Ionia, Michigan

One and three go right and left thru
Turn the girls and pass thru
Sides divide to a line and cast off
Three-quarters round, don't get lost
Now just the ends will star thru
The same couples go right and left thru
Turn the girls and pass thru
Heads divide to a line and cast off
Three-quarters round and don't get lost
Now just the ends will star thru
Allemande left

DIXIE GRAND BREAK

By Ralph Kinnane, Birmingham, Alabama

Side ladies chain across the way
Turn and roll a half sashay
Circle left go round the land
Reverse back single file
Promenade go about a mile
Heads turn around, do a Dixie grand
Go right, left, right, then
Allemande left

NEW ORLEANS MAZE

By Charles Turpin, New Orleans, Louisiana

First and third half sashay
Then star thru across the way
Right and left thru now turn your Sue
Dive thru, pass thru
Square thru four hands round with that pretty girl
With the gal on the right California twirl
Then star thru across from you
Right and left thru, now turn your Sue
Dive thru, pass thru
Square thru four hands round with that pretty girl
With the gal on the right California twirl
Then star thru across from you
Right and left thru, now turn your Sue
Dive thru, pass thru, left allemande

CONTRA CORNER

DOWNFALL OF PARIS

Traditional

1, 4, 7, etc. active but do NOT cross over
Four measures per line. Music FD MH-127
Down the outside, down you go
Turn around and come right back
With your own go down the middle
Come right back and cast off
Forward six and back
Now circle six, go half around
Forward six and back you go
Circle to place as you all know
Right hand star with the couple below
Left hand back in the same old track
Right and left thru with the two above
Right and left back, go back to place

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor
Bob Page Square Dance Editor
Don Armstrong Contra Dance Editor

THISTLE PUTCHA GOING

By John Ward, Alton, Kansas

Promenade and don't slow down
Now one and three you wheel around
Star thru, dive thru, pass thru, star thru
Go right and left thru and turn 'em too
Now star thru then pass thru
The center four star thru, pass thru
(all end facing out)
Allemande left with your left hand

BEND THE LINE DRILL

BEND IT

By Keith Thomsen, Portsmouth, Iowa

One and three go up to the middle and back
with you
Same two lead to the right and circle up four
Head gents break to a line of four
Forward eight and back in time
Now bend the line
Then a right and left thru and turn 'em too
Forward eight and back in time
Now pass thru and bend the line
Forward eight and back in time
Now pass thru and bend the line
Forward eight and back in time
Now just bend the line
Then a right and left thru and turn 'em too
Forward eight and back in time
Now pass thru and bend the line
Forward eight and back once more
Then cross trail thru
There's corner, left allemande

SINGING CALL *

BRAZIL

By Vern Smith, Dearborn, Michigan

Record: Top 25053, Flip instrumental with
Vern Smith

Allemande, come back and swing your lady fair
Join hands and circle round the square
That's all the way around to "Old Brazil,"
and then

Four ladies chain, you turn 'em there and chain
'em back

Just turn this girl and whirlaway, circle left
You circle left go all the way, (you got a new
partner senior)

The gents star right, go twice around the girls
will sway

You samba while your man's away

Turn new partner by the left and your corner
by the right

Partner by the left, wheel to face to the middle

*Samba forward up and back, go

REPEAT DANCE THREE MORE TIMES

*To samba forward up and back:

All gents will be at their home position with a
new partner (Right Hand Lady) after the wheel
around to face the middle. Just take Partner's
hand (Man's R, Lady's L) do a two-step forward
and two-step back, two-step forward and two-
step back.

TRY THESE FOR FUN

Since its first appearance wheel and deal has
been popular and much of this popularity is due
to the fact that it lends itself well to many vari-
ations. Presented below are three dances by
George Vagtborg of San Diego, California using
one of these variations — wheel and deal from
lines of three. We have been unable to find a
description of this movement but George has
written these dances with the two people on the
right making a left face wheel in the same man-
ner as in a normal wheel and deal, at the same
time the lone person on the left individually
wheels right to fall in behind the other two.

WHEELY

Head ladies chain three-quarters round
Side gents turn 'em with an arm around
Forward six and back you reel
Pass thru, wheel and deal
Girls half square thru, circle three
Gents break (with left), line up three
Forward six and back you reel
Pass thru, wheel and deal
Girls half square thru, circle three
Gents break (with left), line up three
Forward six and back away
Roll away and half sashay
Allemande left

WHEELY MORE

Head ladies chain
Side ladies chain three-quarters round
Head gents turn 'em with an arm around
Finish it off with a half sashay
Side two gents face your corner
Box the gnat (change places)
Forward six back you reel, pass thru
Wheel and deal
Men half square thru, circle three
Ladies break (with left) line up three
Then pass thru, wheel and deal
Men half square thru, circle three
Ladies break (with left) then pass thru
Wheel and deal, substitute
Turn back (the girls who ducked to center)
Find your corner, left allemande

WHEELY MUCH MORE

Head ladies chain across you do
Two and four right and left thru
Same ladies chain
Same girls chain three-quarters around
Head gents turn them, line up three
Pass thru, wheel and deal
Substitute, turn back (the one who dived in)
Circle three, men break, line up three
Forward six and back with you
Those who can right and left thru (diagonally)
Same two star thru, pass thru
Circle three, ladies break, line up three
Pass thru, wheel and deal
Substitute, turn back (those in center)
Circle three, ladies break, line up three
Pass thru, wheel and deal
Men half square thru, U turn back
Substitute, turn back (girls who ducked to center)
Find your corner, left allemande

RHYTHM

I'LL GET BY

By Ivan and Molly Lowder, Compton, California
Record: SIO 3137

Position: Open-Facing for Intro, Semi-Closed for Dance

Footwork: Opposite to start, change to same Meas 19 and back to opposite Meas 25. Directions for M unless otherwise noted.

Intro: Standard acknowledgement

Meas PART ONE

1-3 **Walk, 2; Fwd/Close, Back; Turn/Close, Fwd (to Semi-Closed);**

In Semi-Closed pos walk fwd 2 slow steps in LOD L,R; M steps fwd L/quickly closes R, back on L (hitch step) (W turns to BANJO pos stepping R to side/quickly closes L, XRIF twd RLOD); M turns 1/2 LF stepping slightly back and XLOD on R to face RLOD/quickly closes L, fwd R leading W into SEMI-CLOSED pos (L/R,L) both facing RLOD with M on outside.

4-6 **Walk, 2; Fwd/Close, Back; Turn/Close, Fwd (to Closed);**

Repeat action of Meas 1-3 in RLOD. On last ct W takes long step fwd, M short step leading W into CLOSED pos, M facing LOD.

7-10 **Walk, 2; Twirl/2, 3; Walk, 2; Rev Twirl/2, 3;**

In Closed pos walk fwd L,R; M walks fwd L/R,L as W does full R face twirl (R/L,R) returning to Closed pos; Walk fwd R,L; M walks fwd R/L,R as W does full L face twirl (L/R,L) returning to Closed pos.

11-14 **Side, Hook; W Around/2, 3; Hook/5,6; Walk, 2;**

M steps to side L, hooks RXIF of L (W steps R twd COH, L twd RLOD); M pivots 1/2 turn LF on balls of both feet (gradually shifting wgt to R) as W moves fwd around R/L,R in modified SEMI-CLOSED pos; M hooks LXIB of R and pivots 1/2 turn LF (again shifting wgt to R) as W continues fwd around (L/R,L) ending in CLOSED pos M facing LOD; Walk fwd L,R.

PART TWO

15-17 **Side/Close, Cross; Fwd/Close, Back; Turn, Fwd (to Skaters);**

In Closed pos step to side L/quickly close R, LXIF of R (W XIB) to SIDECAR pos move diag twd LOD and wall R/quickly close L, back on R (hitch); M steps slightly back on L turning LF to face RLOD, slightly fwd R changing to SKATERS pos (M on outside) as W steps fwd R, twd RLOD on L.

18-20 **Wheel/2, 3; Fwd/2, 3 (W Turn, 2); Walk, 2;**

In Skaters pos wheel 1/2 turn LF (M backs up L/quick R, L as W moves fwd R/quick L,R); M takes 3 short steps R/quick L, R progressing down LOD as W does free RF turn in 2 steps (L,R) returning to Skaters pos; using SAME footwork both

walk fwd 2 steps L,R.

21-24 **Cross-Dip, Recover; Side / Behind, Side; Cross-Dip, Recover; Side/Behind, Side;**

Both step diag fwd LXIF (dip slightly), recover back on R; grapevine twd COH stepping side L/quickly behind L with R, side L; Repeat cross-dip starting R and moving twd COH; Repeat grapevine twd wall starting R.

25-28 **Turn, 2; Side/Close, Cross; M Wrap/2, 3; Unwrap, 2;**

Both turning LF M makes 3/4 prog turn L, R as W makes a 1 1/4 turn in 3 steps L/R,L ending with partners facing, M's L and W's R hands joined; step swd L (W R)/quickly close R, XLIF (W XRIF) to end almost facing RLOD; M steps L/R,L in place turning 1/4 LF to face wall as W walks fwd around M R/L,R to face diag twd LOD and wall with hands still joined in modified WRAP pos; M reaches XIF with R hand taking W's L hand while releasing his L and steps L,R almost in place leading W XLOD to BUTTERFLY pos, M facing wall.

BREAK

1-2 **Side/Behind, Side/Front; Twirl, 2;**

Grapevine along LOD L/RXIB, L/RXIF; M walks fwd LOD L,R as W twirls RF R,L ending in SEMI-CLOSED pos to start Part One.

SEQUENCE: Intro, Part One, Part Two, Break, Part One, Part Two, Break, Part One then end with Twirl and Acknowledge.

EVERYBODY DANCE

JEFFY MIXER

By Jerry and Kathy Helt, Cincinnati, Ohio

Record: Windsor 4684

Position: Butterfly, M's back to COH

Footwork: Opposite, Directions for M unless otherwise noted

Meas INTRO

1-4 **Wait; Wait; Bal Apart, Touch; Bal Together, Touch;**

Wait 2 meas; bal bwd twd COH on L ft, touch R toe beside L; bal fwd twd wall and partner on R ft, touch L toe beside R.

DANCE

1-4 **Heel, Toe; Heel, Toe; Side, Close; Side, Touch;**

In Butterfly pos, strike L heel to floor and twd L side, touch L toe beside R ft; repeat; step to L side in LOD on L ft, close R ft to L taking wgt on R; step again to L side in LOD on L ft, touch R toe to floor beside L ft keeping wgt on L.

5-8 **Heel, Toe; Heel, Toe; Side, Close; Side, Touch;**

Repeat action of meas 1-4 starting R ft and moving in RLOD.

9-12 **Chug, Clap; Chug, Clap; Chug, Clap; Chug, Clap;**

Releasing hands, partners do four "chugs" away from each with wgt on both feet,

M moving bwd twd COH and W moving bwd twd wall, clapping hands on the up-beat of the music following each chug.

13-16 Walk to the Right, —; 2, —; 3, —; 4, — (to Butterfly);

Start L ft and take four slow swaggering steps fwd and diag to R, progressing to new partner, ending in BUTTERFLY pos, M's back to COH, ready to repeat the dance.

PERFORM ENTIRE ROUTINE A TOTAL OF EIGHT TIMES, ENDING WITH NEW PARTNERS BOWING AT THE FINISH OF THE EIGHTH SEQUENCE.

Note: "Jiffy Mixer" is also enjoyable to dance, especially for youngsters, in a single circle, all facing in with hands joined, all using the same footwork (starting with L ft), but not progressing to a new partner with each cycle of the dance.

A REAL CHALLENGE

DON'T BELIEVE IT

By Roy Close and Bernice Jones,
Lemon Grove, California

Record: Columbia 4-42523

Position: Facing, M's back to COH, M's R and W's L hands joined

Footwork: Opposite, Directions for M unless otherwise noted

Meas INTRO

1-2 Wait (4 cts); Apart, Point, Face, Touch;
Step apart M's L, turning to face LOD in OPEN pos, point R ft twd LOD, step on R turning to face partner, touch L beside R and at the same time touch lead hands momentarily.

PART A

1-2 Step, Point, Step, Point; Step, Check, Pivot, Step;
Step on L in LOD swinging joined hands fwd in to slightly back-to-back pos and point R ft fwd LOD, step fwd on R swinging joined hands bwd into slight face-to-face pos, point L fwd LOD and touch lead hands momentarily; step fwd LOD on L, step side LOD on R swinging joined hands fwd into back-to-back pos and checking fwd movement, drop hands and pivot 1/2 L face on L to end facing partner and wall (W will pivot 1/2 R face on R), step to side RLOD on R joining both hands in BUTTERFLY pos, M's back to COH.

3-4 Rock, Rock, Cross Over and Face; Rock, Rock, Step Thru, Step/Step;
M rocks slightly on L in LOD, recover on R as W does one complete R face spin under M's L arm in 2 steps, M does one two-step twd the outside L,R,L as W does a R face twirl under M's L arm stepping R,L,R and moving twd COH, ending in BUTTERFLY pos, M's back to wall; M rocks slightly on R in LOD, recover on L (W does counterpart) and both turn twd RLOD keeping both hands joined, step thru twd RLOD on R then step L/R progressing RLOD but turning to face partner in BUT-

5-6 TERFLY pos on last step, M facing COH. Rock, Rock, Cross Over and Face; Rock, Rock, Step Thru, Step/Step;

Repeat action of Meas 3-4 except M starts L in RLOD, ending in OPEN pos, both facing LOD, inside hands joined.

7-8 Step, Swing, Roll Across, Two; Step, Swing, Roll Across, Two;

Step side twd COH on L, swing R across, M rolls R face behind W to the outside in 2 steps R,L, ending in LEFT-OPEN pos (W steps R twd wall, swing L across, and rolls L face in front of M to the inside stepping L,R) M's L and W's R hands joined; step side on R twd wall, swing L across, then M rolls L face behind W to inside in 2 steps L,R (W does counterpart), end in OPEN pos, inside hands joined, both facing LOD.

9-10 Step, Swing, Maneuver, Touch; Pivot, 2, 3, 4;

Step side L twd COH, swing R across, maneuver on R in front of W to CLOSED pos, M's back to LOD and touch L; start bwd on M's L and do 2 complete R face couple pivots progressing LOD (L,R,L,R)

11-12 Turn Two-Step, Turn Two-Step; W Twirl, 2, Walk, 2;

Do two R face turning two-steps making one complete turn; as M walks fwd 4 steps in LOD W twirls in 2 steps and walks fwd 2 steps, ending in OPEN pos facing LOD, inside hands joined.

13-24 Repeat action of Meas 1-12, ending in Open pos facing LOD.

PART B

25-26 Step, Brush, Hook, Pivot; Side, Behind, Two-Step (Changing Sides);

Step on L in LOD, brush R fwd, hook R over L, and do a solo pivot on balls of both feet (M pivots 3/4 L face, W 3/4 R face) ending facing partner and wall; as you step side LOD on L assume LOOSE-CLOSED pos, XRIB (R XIF) into SIDECAR pos, two-step L making approx 3/4 L face turn to end in LOOSE-CLOSED pos with M on outside facing COH.

27-28 Side, Cross, Maneuver Two-Step; Fwd, Check, Pivot 1/2, Step Fwd;

Step side LOD on R, XLIB (W XIF) to BANJO pos, maneuver 1/2 R face turn with one two-step ending in CLOSED pos, M facing LOD; step fwd L, fwd R checking fwd movement, step back RLOD on L making a 1/2 R face couple pivot to face RLOD, step fwd RLOD on R.

29-30 Step, Point, Bwd Turn, Step/Step; Step, Point, Bwd Turn, Step/Step;

In Closed pos step fwd RLOD on L, point R fwd (W point L bwd RLOD), step bwd on R in LOD, step L,R quickly in place turning 1/4 L face to face wall; step fwd twd wall on L, point R fwd (W point L bwd), step bwd twd COH on R, step L,R quickly in place turning 1/4 L face to end
(More, next page)

- facing LOD in CLOSED pos.
- 31-32 Turn (L), Step/Step, Turn (L), Step/Step; W Twirl, 2, Walk Fwd, 2;**
Two turning two-steps making approx $\frac{3}{4}$ L face turn; W twirls R face under M's L and her R arm in 2 steps (R,L) and walks fwd LOD 2 steps, as M walks fwd 4 steps (L,R,L,R) to end in OPEN pos facing LOD, inside hands joined.
- 33-44 Repeat Action of Meas 1-12,** except on meas 12 W will twirl in front of M (R,L) into BUTTERFLY pos and back up in LOD 2 steps (R,L) ready for the ending as M walks fwd 4 steps, M facing LOD.
- Ending: Twirl (Vine) twd COH, 2, 3, Point; Rev Twirl (Vine), 2, 3, Point; Step Apart, Point, Face Wall, Point;**
W does a slightly slower R face twirl under her R and M's L moving twd COH, stepping R,L,R, point L twd partner as M does a vine twd COH and point R twd partner; W does a L face twirl under same arms moving twd wall L,R,L, point R twd partner as M vines twd wall and points; both step apart (M on L in RLOD and point R twd partner, W on R in LOD and point L), step on R turning to face wall in LEFT-OPEN pos (W steps on L), point inside ft twd wall, holding M's L and W's R hands high with free hands out to side and slightly down.

SINGING CALL *

UNDER YOUR SPELL

By Andy Andrus, Port Arthur, Texas
Record: Blue Star #1647, Flip instrumental with Andy Andrus
OPENER, MIDDLE BREAK & CLOSER
**Allemande left and swing with your own now,
One and three go up and back, pass thru now,
Travel round one you do, in that middle square thru
Three-quarters round, left allemande and weave the ring,
You've got me under your spell again, and when we meet again,
Swing with me baby, promenade, you've got me dreaming those dreams again,
Scheming those schemes again, I can't believe you're really mine.**
FIGURE:
**Four ladies chain, you chain across that ring now,
Roll away, circle left around that ring now,
One and three go up and back, half square thru across that track,
Swing that girl facing you and promenade,
Those head two you wheel around, cross trail across that town,
Swing with that corner, promenade, you've got me under your spell again,
Doing those things again, I can't believe you're really mine.**

HELP FOR YOU!

Are you looking for material you can use in your classes and workshops? We present nine dances which fit the bill. You'll find they contain a variety of basics in interesting arrangements that provide good drill material. Try them.

1 STAR THRU, PASS THRU

By Gene Wilkinson, Dawson Creek, B.C.
**Heads go forward back with you
Forward again, a right and left thru
Turn the girl and star thru, pass thru
Star thru, pass thru, go on to the next
Star thru, pass thru, California twirl
Star thru, pass thru, go on the next
Star thru, pass thru, California twirl
Left allemande**

2 WHOPEE

By Al White, Alta Loma, California
**One and three bow and swing
Go up to the middle and back
Star thru, California twirl
Right and left thru, star thru
California twirl
Forward out and back
Bend the line, right and left thru
Pass thru, on to the next
Right and left thru, star thru
Right and left thru, left allemande**

3 BREAK

By Don H. Jones, Portland, Oregon
From a promenade:
**One and three wheel around
Pass thru, move on to the next
Pass thru, on to the next
Square thru four hands
Everyone turn back
Right and left grand**

4 OUTSIDE ARCH

By Jim Cyphert, Springfield, Oregon
**One and three up to the middle and back with you
Right and left thru, turn the girls
Chain 'em too
One and three lead to the right circle up half
Half way round, no more
Outside arch, inside under
Around one make a line of four
Forward eight, eight fall back
Opposite lady box the gnat
Come back with a right and left thru
Turn the girls and pass thru
Bend the line, star thru, inside two
California twirl, right and left thru in the middle
Pass thru, circle up four, half way, no more
Outside arch, inside under
Around one make a line of four
Forward eight, eight fall back
Opposite lady box the gnat
Come right back with a right and left thru
Turn the girls and pass thru
Bend the line, star thru, inside two
California twirl, square thru three-quarters round
Corner girl left allemande**

5 KICK IT UP

By Al White, Alta Loma, California

One and three up to the middle and back
Trail thru then U turn back
Star thru then square thru
Three-quarters round
Then left square thru
Three-quarters round with the outside two
Count three hands, California twirl
When you come down right and left thru
Dive thru, pass thru, left allemande

6 BREAK

By Gene Wilkinson, Dawson Creek, B.C.

Join your hands a great big ring
Circle to the left with the pretty little thing
All four ladies whirl away
Swing that gal that's coming your way
Gents star left go across the town
Turn the opposite girl right hand around
Corner by the left like an allemande thar
And back up boys in a right hand star
Shoot that star to the heavens whirl
It's a right and left to the second girl
Turn by the left and star once more
Back up boys like you did before
Slip the clutch, left allemande

7 SHIRLEY'S NIGHTMARE

By Don H. Jones, Portland, Oregon

One and three half sashay
Star thru, right and left thru the outside two
Dive thru, pass thru, split two
Go round one into the middle
Square thru three-quarters round
Separate go around one
Into the middle with a right and left thru
Pass thru, split two, round one
Line up four, go up and back
Just the ends box the gnat
Center four star thru
Everyone pass thru
Allemande left

8 S'NOCINCH

By Jim Cyphert, Springfield, Oregon

Four ladies chain go across the town
Turn the girls with an arm around
Head ladies chain to the right of the ring
Turn 'em on around, hear me sing
One and three move up to the middle and back
Go right and left thru in the middle of the track
Pass thru, separate around one
Make a line of four
Forward eight and back in time
Pass thru and bend the line
Forward eight and back with you
Star thru, inside two go right and left thru
Turn 'em on around and star thru
Pass thru, split the ring around one
Make lines of four you're still not done
Move up to the middle and back in time
Pass thru, bend the line
Go forward eight and back you reel
Pass thru, wheel and deal
(With the girls in front)
Substitute, you back over two
Gents square thru three-quarters round
Corners all left allemande

SOME NEW, SOME OLD

9 TRAVEL ON

By Jeanne Moody, Salinas, California

Join your hands and make a little ring
Circle to the left like everything
Break that ring with a corner swing
Put her on the right and hold her tight
Circle left with all your might
Now allemande left, go forward two
Turn these gals here's what you do
Girls roll away a half sashay
Swing that gal that's coming your way
Allemande left to a daisy chain
Go forward two with a right and left
Turn back one with a right hand round
Go forward two with a left and right
Turn back one with a left hand round
Now forward two with a right and left
Turn back with a right hand round
Forward two with a left and right
Turn back with an allemande left
Go allemande thar
Right and left and make a star
Back 'em boys in a Cadillac car
Shoot that car to the heavens whirl
Right and left to another pretty girl
Back along boys go round that world
Shoot that star right to your own
For a wagon wheel let her spin
Gents star left across and swing
Star back home on the heel and toe
Left hand swing roll promeno
Promenade but don't slow down
One and three wheel around
Star thru with the ones you found
Dive thru, star thru, pass thru
Separate round one to a line of four
Forward eight and back with you
Now pass thru arch in the middle
Ends turn in, curlique in the middle you do
Men turn left, the girls follow
Round just one and don't be slow
Men in the lead for a Dixie chain
Gent go left, lady go right
Hook on the end it's four in line
Forward eight and back with you
Pass thru and fold the centers
Box the gnat and a right and left thru
Dive thru, double pass thru
First ones left, next ones right
Pass thru on to the next and box the gnat
Pass thru the other way back
Arch in the middle, ends turn in
Star thru in the middle again
Cross trail round one to four in line
All four couples star thru
Forward eight and back I say
Now face your own and back away
Circle left in the same old way
Girls roll away, keep moving in the same old way
Now the head two ladies chain across
Turn 'em around, allemande left to a daisy chain
(patter)
Promenade, get on home and give her a swing
It's been a long journey around that ring

EXPERIMENTAL DRILLS

Try these examples of Clover Leaf. They were developed by Ken Collins of Los Angeles. See page 70 for a full description of the movement.

Cloverleaf #1

All four ladies chain across
Turn 'em boys don't get lost
First and third lead to the right
Circle four you're doing fine
Head gents break, make a line
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru, clover leaf you do
Double pass thru, clover leaf you do
Double pass thru, clover leaf you do
Double pass thru, first couple left
Second couple right, right and left thru
The next old two, turn 'em boys
Cross trail, find the corner
Left allemande, etc.

Cloverleaf #2

First and third lead to the right
Circle up four you're doing fine
Head gents break and form a line
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru, cloverleaf you do
Double pass thru, cloverleaf you do
Double pass thru, first couple left
Second couple right, go forward up and back
Pass thru and cast off $\frac{3}{4}$ round
(Bend the line)
Cross trail thru, find the corner
Left allemande, etc.

Cloverleaf #3

Head couples forward and back with you
Forward again right and left thru
Lead to the right as you always do
Circle up four you're doing fine
Head gents break and form a line
Forward eight, back that way
Whirlaway with a half sashay
Pass on thru the ends turn in
Double pass thru, cloverleaf you do
Double pass thru
First couple left, second couple right
Right and left thru the next ole two
Forward eight and back that way
Whirlaway with a half sashay
Pass on thru the ends turn in
Double pass thru, cloverleaf you do
Double pass thru, first couple left
The next couple right, right and left thru
Now dixie chain, lady go left gent go right
Look for the corner, left allemande, etc.

SINGING CALL *

PLAY ME A SONG

By Arnie Kronenberger, Glendale, California
Record: Sets in Order 132, Flip instrumental with
Arnie Kronenberger

BREAK

Allemande your corner, do sa do your partner
Go back and swing that corner gal o' mine
Now join hands and circle, yes circle to the left
then

Whirlaway and weave along the line

Play me a song on that old piano

Do sa do then promenade along

We know that whenever the whole gang gets
together

We'll dance to that piano all night long

FIGURE

One and three promenade, go halfway around
then

Square thru three hands around (take your time)

Both turn right and then, round one down the
center

Dixie style and ocean wave in line

Cross trail thru and swing, swing the corner lady

Twice around then promenade along

We know that whenever the whole gang gets
together

We'll dance to that piano all night long

SEQUENCE: Opener, Figure twice for heads,

Middle Break, Figure twice for sides and Closer

F L K PROGRESSION

Folkraft 745-1287

Bow to your partner — — and give him a swing

— —

— — — — Promenade in one big ring

One big ring with a pretty little maid

two by two you promenade

— — — — —

Pick up two more make lines of four, lines of
four go around the floor

— — — — —

— — — — Frontier whirl and the other way back

— — — — Bend the line and the ladies chain

— — — — Turn that girl and chain right back

— — — — With the man in front make a right
hand star

— — — — Back by the left in a left hand star

— — — — Promenade in single file

— — — — Turn the other way back

— — — — When you meet those two do a right
and left thru

— — — — Turn your girl and pass thru

Couples cast off to the left, next two the ladies
chain

— — — — Turn that girl and chain right back

— — — — Same four star by the right

— — — — Left hand star the other way back

— — — — Single file you promenade

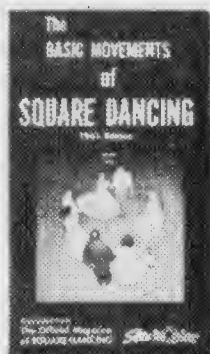
— — — — U turn and you come back home

— — — — Meet those two do a right and left thru

— — — — Turn your girl and pass thru

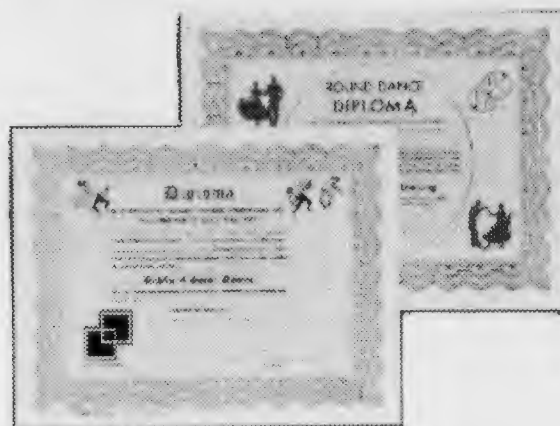
Couples cast off to the left, next two the ladies
chain

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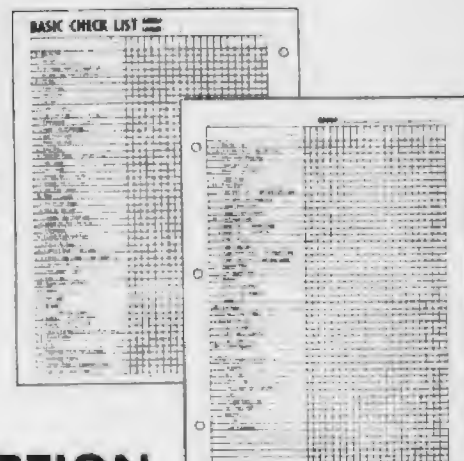
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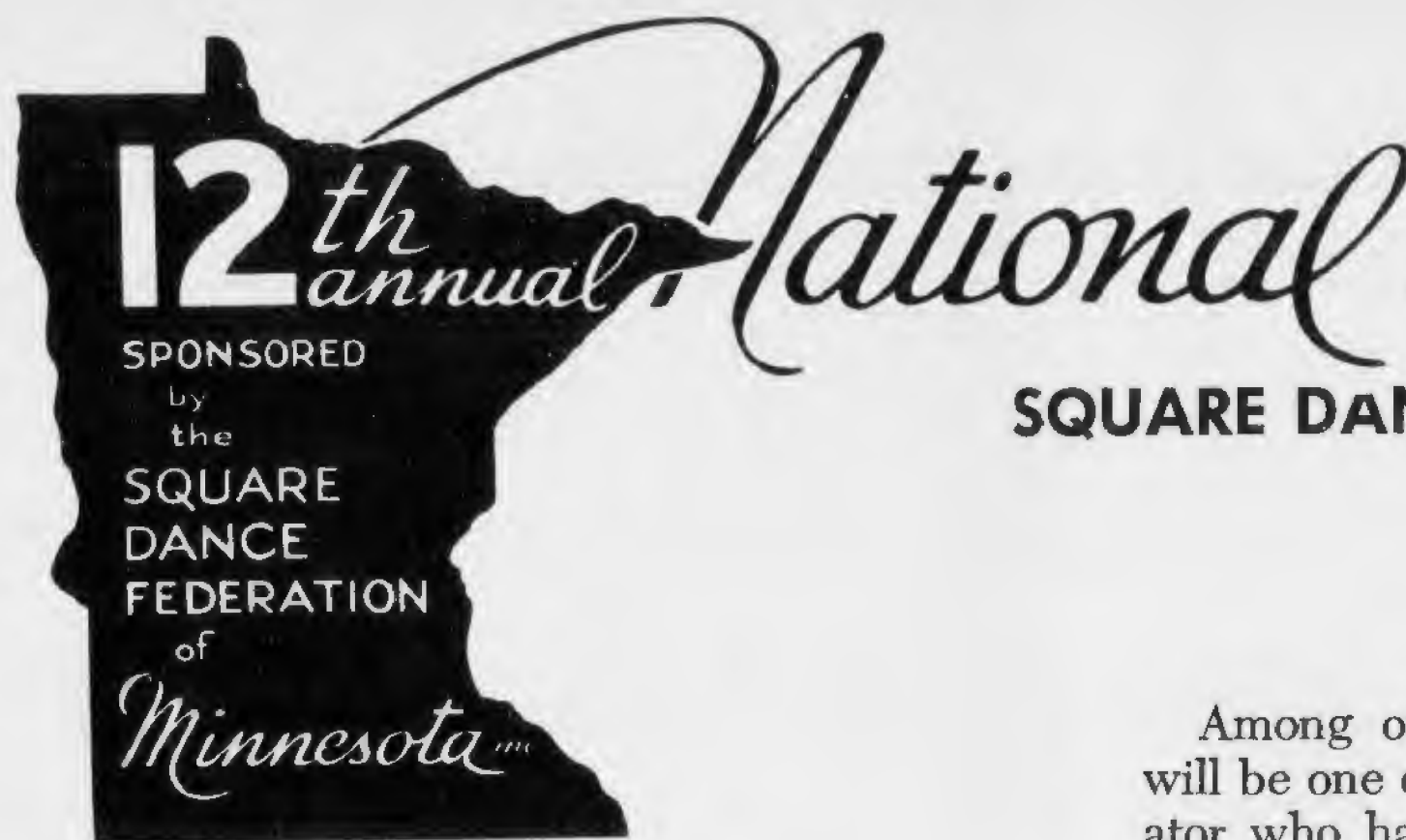
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JUNE 20, 21, 22, 1963

SQUARE DANCE CONVENTION

SQUARE DANCERS NATIONALLY are setting their sights towards St. Paul, Minnesota where, on June 20-22, the 12th National Square Dance Convention will be held.

ABOUT THE PANELS . . . Minnesota convention workers consider the panels to be the "meat" of a convention and with this in mind are determined to have a well-planned, interesting and informative panel program. There will be about 6 panel sessions each day covering a wide range of topics and there will be clinics to augment the program. Two innovations on the panel program this year are:

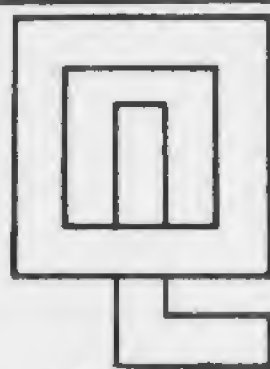
1. The "Re-actor" — a member of the audience appointed and primed beforehand, to "liven up" the meeting, if need be. He will co-operate with the moderator to keep the discussion going.
2. The "Soap Box Orator" — this person will, at various times and places — particularly in hallways — mount his "soap box" and give a provocative and controversial speech, advertising the panel program thereby.

Among other important panels at St. Paul will be one on teen-age dancing, with a moderator who has had a successful youth program in his area. The panel will include some teen-age members as well as adults who work with teen-agers. Outstanding youngsters who demonstrate poise and speaking ability will add much interest to this panel.

ON TRAILERS AND CAMPING . . . Several Trailer Caravans are being organized to travel to the convention. Included is one from Lansing, Michigan, being organized by Duane Everett. It will have some 30 to 40 trailers.

Wally Byam Caravan Club will have many of the members who are square dancers at the 12th National. Members of this Airstream Trailer group will then go on to their International Rally at Bemidji, Minn., June 29-July 5. The Lynn Woodwards are chairmen of the square dance program at this rally.

CAR CARAVAN . . . A Hundred-Car Caravan from California will be met at the Minnesota border by a welcoming committee of Minnesota square dancers and escorted to the convention site in St. Paul. For more information on this caravan contact Bill Tickell, 4544 Hazelbrook Ave., Long Beach 8, California.



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(Letters, continued from page 3)

beginner and some of those using the old fundamentals. There hasn't been anything written for a long time — either in the way of dances or records — that could be used for the beginner or one night stands and I think there is a definite need for some of this material.

We are still dancing at Loydora Lodge. We have regular groups who meet there on the 2nd, 3rd and 4th Saturdays and have special groups who meet two or three times each month. We are not doing as much traveling as we did at one time but still manage to keep up with the current things.

Lloyd Frazee
Bassett, Iowa

Dear Editor:

Just can't resist enclosing a note to tell you how much we enjoyed the Callers' Coloring Book in the December issue of S.I.O. Now if you'll only run a Square Dancers' Coloring Book some time.

As long as I have paper in the machine and all that space left over, I must comment on the 11 movements recapitulated in the experimental lab. The Dixie Style to an Ocean Wave

has possibilities, but of course isn't a "new basic"; it is two older ones called in sequence.

The Dixie Style always has meant "like a dixie chain continued on into the next figure called." So we don't have a new basic, but perhaps a new application of the old rules...

Coy Cowan
New Jersey

Dear Editor:

The whole Square Wheels Trailer Club would like to express its appreciation for printing the picture in the December (1962) edition of Sets in Order of our Wagonmaster...

This publicity will be a great help to us as you know we are planning to bring a convoy of dancers in trailers to Los Angeles in 1964 to attend the National and to make plans for the caravan we are going to scout out the trip in July of 1963. In this scouting trip we hope to contact a lot of Western States dancers and press media and help advertise our activity...

Leroy Frank and Jack Halfacre
Denver, Colo.

Dear Editor:

I've been wanting to write you ever since I saw the Callers' Coloring Book (December,

The Place to be in '63

Second

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1962 S.I.O.). I am biased, of course, because I have almost always believed that one picture is worth thousands of words. These words with these pictures are indispensable, of course, but are they subtle! I consider it the cleverest feature ever in your magazine. I hope no one failed to get the message. It was terrific! . . .

Ken Smith, Bethesda, Md.

Dear Editor:

. . . Your magazine is widely read among our club members and is not only A good maga-



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P. O. Box 1024, South Gate, California

zine — it is THE good magazine. From your outstanding cover to the most enjoyable cartoon on the back cover, it is just crammed with articles, items, and information directed definitely towards each individual and each club.

Bill Geier, Secretary

Northern N.J. Square Dancers' Assn.
 Metuchen, N.J.

Dear Editor:

After some 13 years of very active participation in the square dance activities in Winnipeg I have to slow down — being on crutches.



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But thanks to S.I.O. each month, our own Federation Bulletin and Square Dancers, I am still enjoying life.

During my hospital stay I had hundreds of cards and visitors at all hours. Now I am up and around I am made to feel very much at home at every club I have visited. Also, I have a chance to take part by doing a fair amount of calling.

H. A. Morton, Winnipeg, Man., Canada
Dear Editor:

...I would like to say again how much we

enjoy Sets in Order. It is without doubt the finest Square Dance Publication on the market.

Corky Birt

Yorkton, Sask., Canada

SQUARE GEM

A suggestion for smokers: Take a package of king-size, non-filter type cigarettes, slice it right down the package across the cigarettes' centers, leaving the back side of the package whole for a flap. The half cigarettes are just about long enough for square dance breaks!

A crisp new one dollar bill goes to Wilma Mangum, Blackfoot, Ida. for her Square Gem.

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Rounds

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Hoedown

LORE

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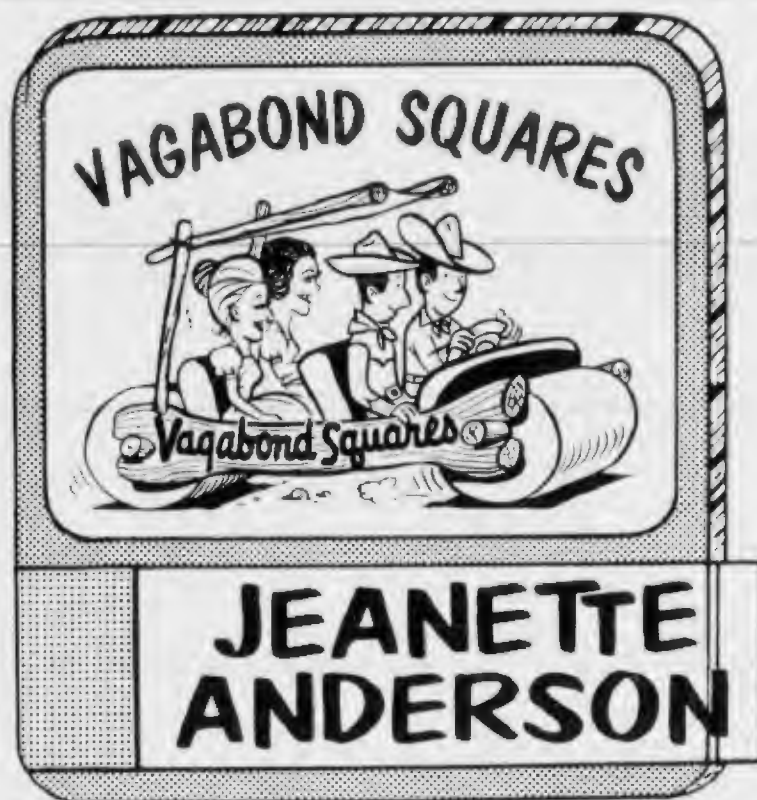
"DOC" BROWNLEE

Very active in square dancing and calling for a number of years and one who contributed greatly to the effort in his locality, "Doc" Brownlee passed away suddenly in late December. He lived in Austin, Texas, and was known for being particularly helpful and encouraging to budding young callers who came within his scope. Doc was very much in evidence at camp sessions with Herb Greggerson in the early days of the square dance "revival" at Ruidoso, N. M., and many still enjoying the

hobby remember the good times he helped to provide. His wife, Mary, survives him.

"PEOPLES' CHOICE" ROUNDS

A survey of round dancers' favorites was taken by the New Mexico Square Dance Association at the end of 1962, with the following dances chosen: Golden Gate Waltz, Mississippi Shuffle, Sunrise Serenade, King of the Mountain, and Mickey. Honorable Mention to: Peggy, Bye Bye Blues, Chop Suey Polka, Flea Market Mixer, and Cecelia. Just thought you'd like to know.



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Dick Leger — Warren, R. I.

ENDOWED WITH A GOOD musical background, Dick Leger with his guitar was always popular at local songfests. He came into square dancing as a dancer while his wife, Susan, played piano for her mother's group, the well-known Durfee Square Dance Orchestra. At Sue's suggestion, Dick first tried his hand at calling for some interested friends.

He is self-taught, having paced his learning with the teaching of that first group. With the introduction of western square dancing into New England Dick set the course he believed necessary to the perpetuation of present-day square dancing — a blending of the intricacies of western figures with the time-tested fun philosophy of eastern dancing.

A specialist on timing, Dick is frequently called in to conduct clinics and give talks on the subject at conventions, festivals and camps. A firm believer in live music, he uses that same Durfee orchestra at all his club dances and whenever possible on out of town dates.

Dick has recorded on the Folkraft and Top labels; he has served on staffs at camps in Florida, Massachusetts, the Berkshires and his own Seaside Camp on Jamestown Island, R. I. An active member of the Narragansett Callers' As-

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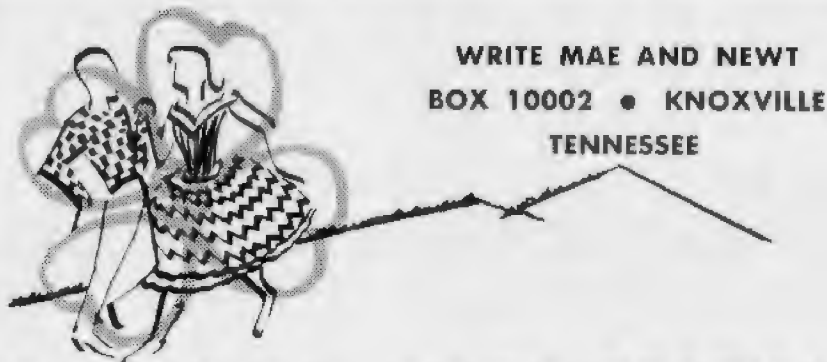
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ROUNDS AND CALLS

sociation, he has been its president and vice-president.

Besides his busy calling schedule, Dick fulfills a daytime occupation as a lace draftsman and helps Sue raise their family of four girls and a boy.

Dick's friends vow the following is a good Recipe for Fun: Take . . . a young man with a syncopated beat; Add . . . a sometimes sweet, sometimes hot guitar; Mix in . . . a specialty of singing calls and an excellent patter repertoire; Stir . . . smoothly into a noisy, happy enthusiastic hall-full of dancers — and that's a typical Dick Leger dance.

DAVE BARKELL

An enthusiastic square dancer for a number of years, Dave Barkell was one who brought a lively chuckle and a friendly grin to every dance he attended. On January 10 he passed away at a square dance in Los Angeles, California, in pursuit of his favorite hobby. Dave had served as Deputy Director of Publicity for the Third District of Associated Square Dancers for two years. His wife, Dottie, works in a secretarial capacity in the offices of Sets in Order.

GEMS FROM THE OTHER PUBLICATIONS

(Lil May in Toledo Area Callers' Assn. Promenade)

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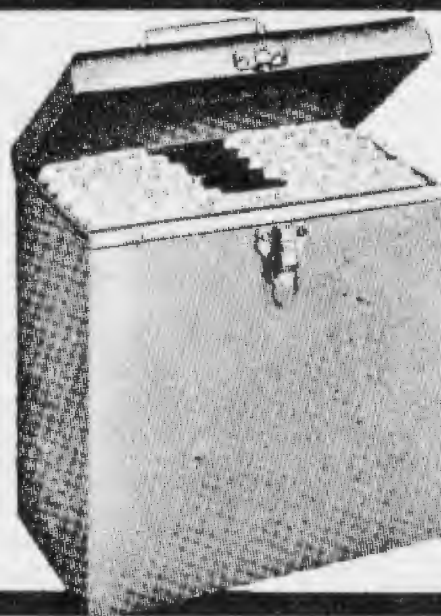


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"*Friendly* dancing is most important of all and here you are first and the caller is second. Organization in a club either creates friendliness or destroys it. It doesn't destroy it for long, though, because dancers will seek a group with similar desires... Visitors feel the friendliness and like nothing better than to return again and again..."

(Bob Marsh in New England Caller)

... "Are the callers doing their part in round dancing? Many times no. Square dancers have

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a legitimate complaint when the caller will cater to the requests of one or two well versed round dancers and only three or four couples are able to dance when there are fifty couples sitting down who are anxious to do Mickey or Pazzo Pazzo. The advanced round dancer can be satisfied by playing their favorites during the coffee break. Devoted round dancers are not looking for an audience. They love to dance.

"I also believe that callers should learn to briefly cue at least the ten basic rounds that usually last for more than a year. Example, Coconut Grove. Some callers do not cue unless requested.

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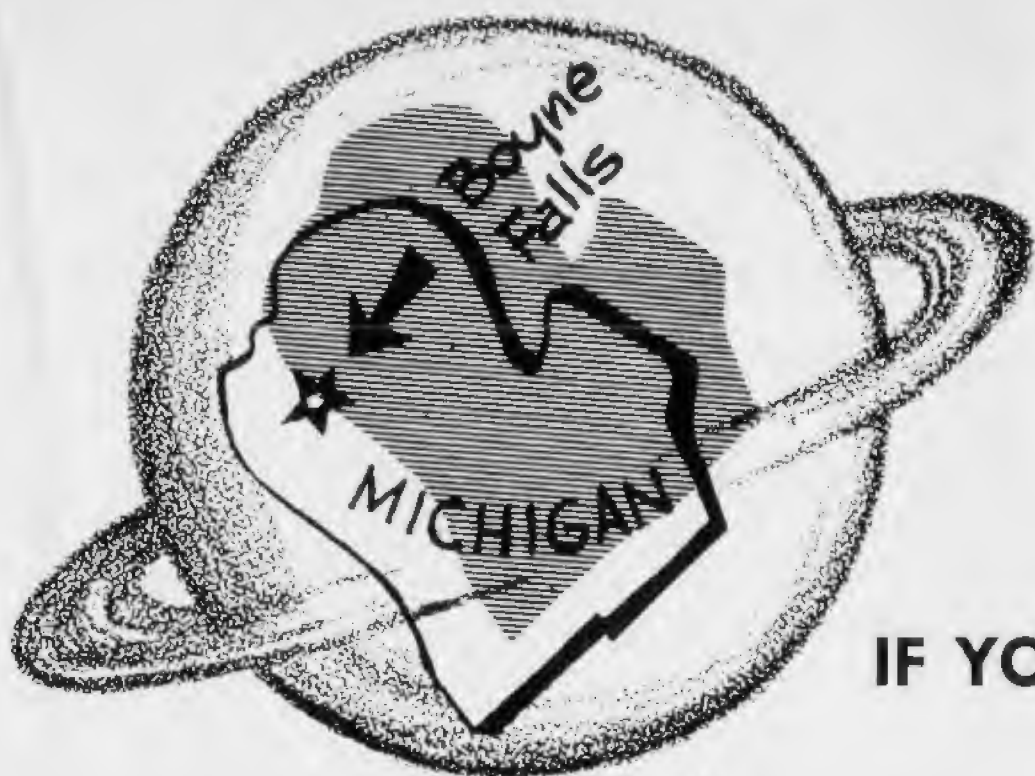
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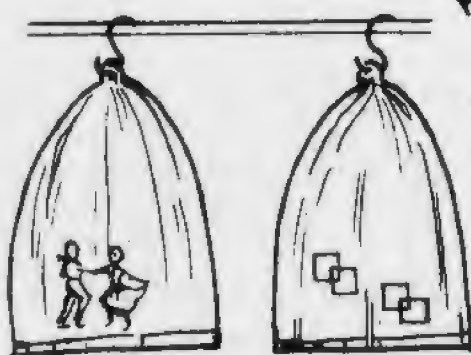
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NEBRASKA'S "BIG ONE"

Plans are under way for Nebraska's big event of the square dance year, the 14th Annual Omaha Square Dance Festival at Ak-Sar-Ben Coliseum in Omaha on April 27, according to Mrs. Leonard Chamberlin, Publicity Chairman. Bob Osgood of Los Angeles will call the festival and conduct an afternoon clinic. There will be intermission entertainment and an After Party. Reservations for the After Party may be made with John Mueller, 10410 Rockbrook Road, Omaha. General Chairmen of the Festival are the Robert Saums. Working with them are the Wally Sumps, Herbert Shrivvers, Eugene Jensens, Leonard Bybees and John Muellers.

SETS' SUBSCRIPTION DANCE

One little old subscription — new or renewal — to Sets in Order will let one couple in to the dance on March 20 which will feature the joyous calling of two Bobs — Ruff and Osgood. Fas-N-Eighters Clubs is the sponsors for this event, the first of a series to take place across country, all with fun-loving, fun-giving callers. The March 20 Subscription Dance will be held at the Standard Oil Recreation Center at Hwy. 39, south of Imperial Hwy. in La Habra, Calif. Bring your \$3.70 for the subscription and plan to have a ball plus receiving Sets in Order for one solid year.

ANOTHER "GEM"

Charlie Baldwin in New England Caller

"... Did you know a concerted drive is being made to include a Square Dance Ball at the next Presidential Inaugural? It's a fact, and the chances are good that it will become a reality. We will keep you up to date as plans become firm. Several nationally known people in high federal and state office have taken an interest in the proposed Ball and are lending their support..."

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Photo by Paul Ruff

*Lloyd and Ruby Bellamy
Sudbury, Ont., Canada*

UP UNTIL THAT TIME in 1954 when Lloyd and Ruby Bellamy joined a square dance class, Lloyd had had a personal hobby in singing. The two found in square dancing, however, an outlet which both could enjoy and the vocal department was displaced by terpsichore.

In the fall of 1955 the Bellamys undertook the instruction of two teen-age square dance classes, using called records. They continued with these groups for two years, eventually becoming daring enough to call some numbers.

In 1956 they attended Pairs 'n' Squares Institute where the Frank Hamiltons instructed in rounds. Here Frank included the teaching of basics and here the Bellamys gained their first real appreciation of the round dance, which has been further developed during subsequent attendance at various other camps, including Asilomar.

Heel 'n' Toe Square Dance Club invited Lloyd to call for them in 1957 and at the same time he formed the Carousel Round Dance Club. The Bellamys are still with these clubs and have added another round dance and another square dance club to their roster.

Lloyd was elected first president of the Sudbury and District Square Dance Callers' As-

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sociation in 1958 and held office for two years.

Ruby and Lloyd are firm believers in well-rounded and varied dance programs, arranged for maximum enjoyment by average dancers. In squares, this involves judicious use of contras, mixers and rounds; in rounds they try to include a taste of everything, but cannot deny that they favor the waltzes.

Occasionally the Bellamys have considered attempting some round dance choreography but they find this so well and liberally taken care of by others that to learn all the good ones

keep them busy enough in dancing. Add to this Lloyd's regular work as a partner in a firm of Chartered Accountants and you account for a life as well-balanced as they like to keep their dance programs. The three Bellamy children are square dancers all.

POOR GUY

Shed a tear for this poor fellow's plight,
For a square dance is his chief delight.
If he had just one hand
Everything would be grand
For he can't tell his left from his right.

— Jack Whiffen

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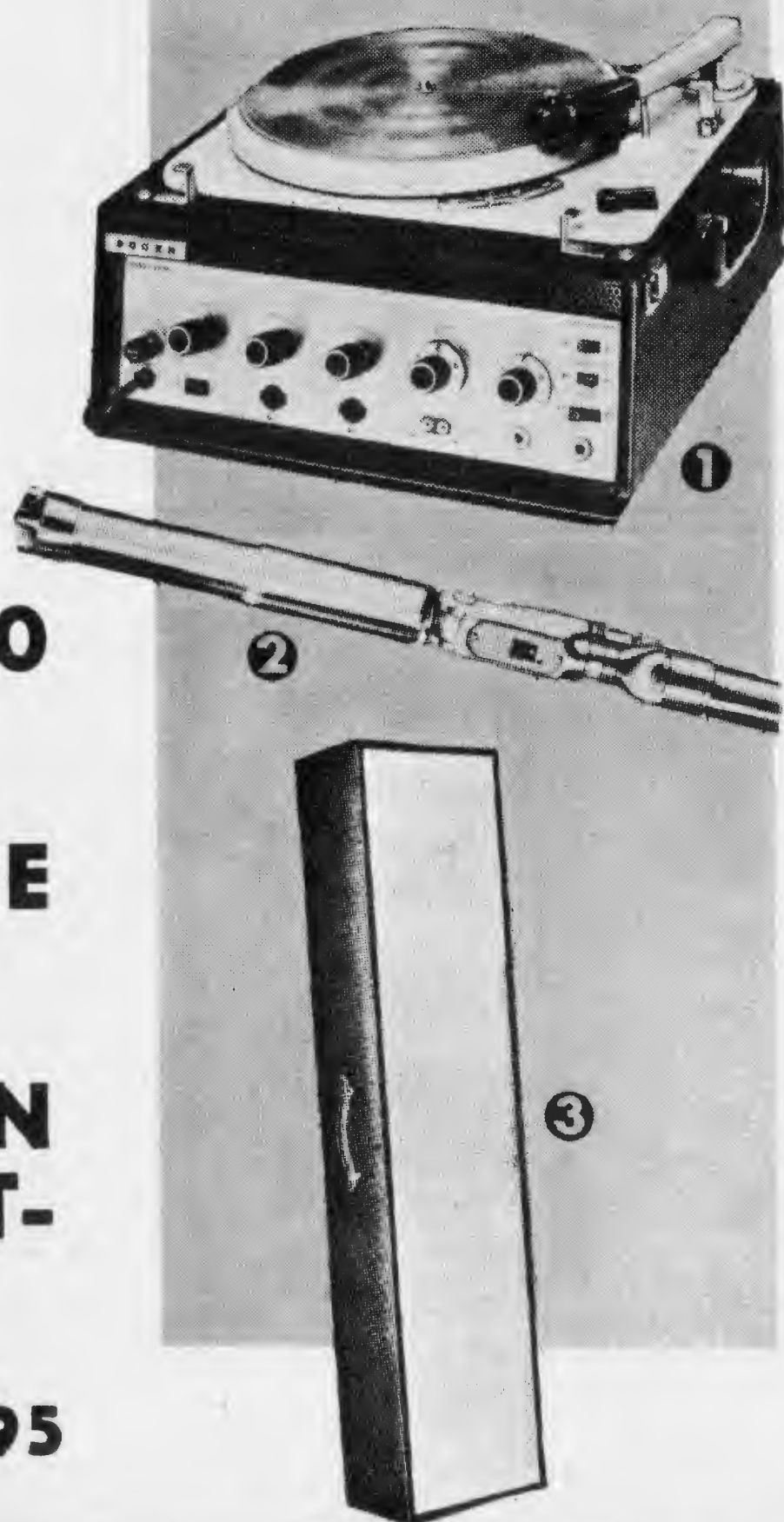
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Additional Dealers on Next Page

(On the Record, continued from page 6)

and left thru — two ladies chain — cross trail — allemande — promenade — heads wheel around — right and left thru — cross trail — allemande — do sa do — box the flea with corner — promenade.

Comment: Song is a "Country" tune and may have to be learned by following the side with calls. The patterns are long and use conventional figures but timing is excellent. Dancers enjoy this one. Rating ☆☆☆

BARNEY GOOGLE — Dash 2545

Key: A **Tempo:** 128 **Range:** High HB

Caller: Dick Manning Low LA

Music: Western 2/4 — Violin, Guitars, Bass, Accordion

Synopsis: (Break) Sides right and left thru — same ladies chain — head ladies chain ¾ — side men turn 'em to a line of 3 — up and back — ends curlique — allemande — grand right and left — do sa do — promenade — swing. (Figure) Head ladies chain — heads ¾ square thru — round one — right and left thru — ¾ square thru — allemande — do sa do — corner swing — promenade — swing.

Comment: Music is O.K. but tune just doesn't seem square dancey. Dance patterns are close timed. Rating ☆

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-February.

SINGING CALLS

You're the Reason	SIO 128
Some Do, Some Don't	MacGregor 940
Morkords	SIO 131
Summer Romance	Windsor 4816
Slowpoke	Square L 104

ROUND DANCES

Alley Cat	Atko 6626
Dancing Shadows	Windsor 4682
Golden Gate	Grenn 14040
Lucky	Belco 204

Several records tied for fifth place.

PLAY ME A SONG — Sets in Order 132 *

Key: G **Tempo:** 128 **Range:** High HC

Caller: Arnie Kronenberger Low LB

Music: Standard 2/4 — Piano, Vibes, Guitar, Drums, Bass, Clarinet

Synopsis: Complete call printed in Workshop
Comment: A ragtime tune with good rhythm and lots of action. Call is a fast moving pattern that is really fun to do. Callers who like "jazzy" music will enjoy this one. Rating S.I.O.

THEN I'LL BE HAPPY — Blue Star 1648

Key: E flat **Tempo:** 126 **Range:** High HC
Caller: Andy Andrus Low LD

Music: Western 2/4 — Clarinet, Guitar, Drums, Bass, Piano, Violin, Saxophone

Synopsis: (Figure) Heads star thru — square thru $\frac{3}{4}$ — with sides, circle to a line — up and back — pass thru — bend the line — up and back — pass thru — wheel and deal — center four pass thru — swing — promenade — swing. (Break) Allemande — forward two for a thar star — shoot star, full around — gents star across — allemande — grand right and left — do sa do — promenade — swing.

Comment: Music is well played and easy to follow. Tempo is a little slow but music is already to the high side so will not stand much increase. Dance patterns are conventional.

Rating ☆+

GIRL WITH THE GOLDEN HAIR — Dash 2543

Key: D **Tempo:** 130 **Range:** High HB
Caller: Del Price Low LA

Music: Western 2/4 — Violin, Guitars, Accordion, Bass

Synopsis: (Break) Circle — allemande — promenade — heads wheel around — star thru — square thru $\frac{3}{4}$ — allemande — promenade. (Figure) Side ladies chain — heads swing — heads promenade $\frac{3}{4}$ — sides right and left thru, full turn around — swing corner — allemande — do sa do.

Comment: Music is easy to follow and quite acceptable. Call is a little different and well written. Timing is excellent. Many callers will find a place for this one in their program.

Rating ☆☆☆

NIGHT TRAIN TO MEMPHIS — Square L 107 *

Key: D **Tempo:** 130 **Range:** High HB
Caller: Melton Luttrell Low LB

Music: Western 2/4 — Violin, Piano, Guitars, Bass

Synopsis: Complete call printed in Workshop

Comment: A fast moving dance that is different. The dip and dive around the square will be new to those learning to dance in the last few years. Music is well played.

Rating ☆☆☆

DANCE 'TIL SUNDAY MORNING SATURDAY NIGHT — Lore 1039

Key: D **Tempo:** 128 **Range:** High HD
Caller: Boots Lewis Low LB

Music: Western 2/4 — Guitar, Piano, Clarinet, Drums, Violin, Bass

Synopsis: (Break) Allemande — partner right — men star left — star promenade — back out, full turn — ladies roll away — star promenade — girls turn back — allemande — promenade. (Figure) Ladies promenade — box the gnat —

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Additional Dealers on Next Page

promenade — heads wheel around — right and left thru — pass thru, on to next — pass thru — lines up and back — bend the line — cross trail — corner swing — promenade.

Comment: Melody has wide range. The lead of the music is not definite and is difficult to follow until the tune is learned. Dance patterns need adjustment on timing. Rating ☆

CASTING MY LASSO — Western Jubilee 907

Key: C **Tempo:** 128 **Range:** High HC
Caller: Charlie Guy Low LC
Music: Western 2/4 — Guitar, Rhythm Guitar, Bass Guitar, Harmonica

Synopsis: (Break) Circle — corner swing — promenade — heads wheel around — right and left thru — Dixie chain — girls turn back — allemande — grand right and left — promenade — swing. (Figure) Heads promenade half way — half square thru — face sides, do sa do — star thru — left square thru — allemande — swing — promenade.

Comment Music has a steady, flowing rhythm and the lead is clear though light. Dance moves smoothly and is pleasant to do.

Rating ☆☆☆+

YOU AND YOUR GAL — Top 25052

Key: F **Tempo:** 130 **Range:** High HC
Caller: Ed Michl Low LC
Music: Standard 2/4 — Clarinet, Saxophone, Piano, Drums, Bass

Synopsis: (Break) Ladies chain — chain back — sides right and left thru — heads right and left thru — sides face, grand square half way — swing — promenade — swing. (Figure) Heads up and back — lead right, circle to a line — up and back — pass thru — girls fold — star thru — weathervane, once around — bend the line — cross trail — promenade corner.

Comment: An excellent instrumental and basically a good dance. Callers will have to work with it a little to adjust their timing to make this one work. Rating ☆☆☆

UNDER YOUR SPELL — Blue Star 1647 *

Key: E flat **Tempo:** 128 **Range:** High HB
Caller: Andy Andrus Low LC
Music: Western 2/4 — Banjo, Drums, Piano, Violin, Saxophone, Bass

Synopsis: Complete call printed in Workshop

Comment: An exceptionally smooth flowing but fast moving dance. The routine is interesting to dance and good singers will enjoy calling it. Rating ☆☆☆+

KISSIN' — Bogan 1146

Key: D **Tempo:** 127 **Range:** High HE
Caller: Ham Wolfram Low LD
Music: Western 2/4 — Piano, Violin, Drums, Guitar, Bass, Saxophone, Clarinet

Synopsis: (Break) Allemande — pass partner — turn next by right — partner left — men star right — pass partner — allemande — grand right and left — do sa do — promenade — swing. (Figure) Head couples right and left

thru — half square thru — do sa do — ocean wave — change hands, allemande — partner box the gnat — pull by, corner swing — promenade — swing.

Comment: Music is good and call is well metered. Timing is very close. Recording is quite high and many callers will not be able to reach the highest notes. Rating ☆+

CINDY — Dash 2544

Key: F **Tempo:** 130 **Range:** High HC
Caller: Earl Neff Low LC

Music: Western 2/4 — Banjo, Piano, Guitar, Bass, Drums

Synopsis: (Break) Heads up and back — star thru — California twirl — right and left thru — dive thru — square thru — four hands — U turn back — star thru — allemande — do sa do — swing — promenade — swing. (Figure) Heads right and left thru — sides divide to a line of four — up and back — box the gnat — right and left thru — cross trail — corner swing — circle — whirl away — swing — promenade — swing.

Comment: This tune has been done many times and in many ways and this one is about par with most of them. Dance patterns are conventional but interesting. Rating ☆+

CRAZY RHYTHM — Blue Star 1644

Key: E flat **Tempo:** 127 **Range:** High HC
Caller: Joe Turner Low LD

Music: Western 2/4 — Violin, Guitar, Bass, Piano Drums, Clarinet

Synopsis: (Break) Allemande — do sa do — circle — allemande — forward two for thar star — shoot star full around — corner box the gnat — U turn back — allemande — promenade — swing. (Figure) Ladies chain — heads half square thru — circle half — dive thru — half square thru — round one — left square thru $\frac{3}{4}$ — corner box the gnat — right and left grand — promenade.

Comment: Tune has neither smoothness nor excitement. Dance patterns are interesting but may need adjustments in metering and time. Rating ☆

TRUE LOVE — Blue Star 1650

Key: C **Tempo:** 128 **Range:** High HC
Caller: Bob Fisk Low LA

Music: Western 2/4 — Violin, Piano, Guitar, Bass, Steel Guitar

Synopsis: (Break) Allemande — promenade — ladies backtrack — second time box the gnat — pull by, allemande — grand right and left — promenade. (Figure) Heads swing — up and back — square thru — right and left thru — square thru — California twirl — Dixie chain — girls turn back — swing — promenade.

Comment: Tune is not too easy to learn. Music has good rhythm but lead is difficult to follow. Dance patterns are conventional. Rating ☆+

BRAZIL — Top 25053 *

Key: E flat **Tempo:** 130 **Range:** High HB

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in RECORDS and PUBLICATIONS

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Caller: Vern Smith

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Music: Latin (Samba) — Guitar, Violin, Drums,
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Synopsis: Complete call printed in Workshop.

Comment: Music is well played in a strong Latin style but with a good dance beat. The call is a four times thru pattern designed to allow the dancers to enjoy the rhythm. Callers will have to work on this to meter the call to the music.

Rating ☆☆☆

HOEDOWNS

MY BEST GIRL — Sets in Order 2139

Key: C

Tempo: 128

Music: (Jack and Lunette) Banjo, Piano, Guitar,
Bass

BIG BLOOM — Flip side to above

Music: Same as above

Comment: Basically good, clean rhythm with just enough banjo work and piano bass melody to make it interesting. Fans of Jack and Lunette will love these.

Rating: S.I.O.

TOM AND JERRY — Dash 2542

Key: A

Tempo: 132

Music: Violin, Guitar, Piano, Bass, Banjo

JERRY'S HOEDOWN — Flip side to above

Key: G

Tempo: 132



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ROUND DANCES

ME AND MY GAL — Grenn 14048

Music: (Al Russ) Piano, Trumpet, Saxophone, Drums, Bass

Choreographers: Lloyd and Maizie Poole

Comment: Music is well played and the two-step routine is easy to learn and fun to do.

APPLE BLOSSOM WALTZ — Flip side to above

Music: (Al Russ)

Choreographers: Ralph and Jeanette Kinnane

Comment: A medium speed waltz with a very pleasant flow. Good waltzers will enjoy this one.

THAT'S MY WEAKNESS — Flip side to above

Music: (The Texans) Piano, Saxophone, Drums, Bass, Guitar, Clarinet

Choreographers: Bryce and Elner Reay

Comment: A fast moving but not difficult two-step. The music is light and danceable.

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Comment: A well played instrumental using a full dance band. The routine is not only "different" but will offer a little bit of challenge that good round dancers like.

BOYS' NIGHT OUT — Flip side to above
Music: (The Jerrymen) Saxophone, Organ, Trumpet, Guitar, Piano, Drums, Bass
Choreographer: Fay Sterling
Comment: A fast moving two-step routine with several interesting rhythm patterns. Music is full and well played.

CANDY — Grenn 14049
Music: (Al Russ) Saxophones, Trumpets, Piano, Drums, Bass, Clarinet
Choreographers: Russ and Mabel Ayrton
Comment: A 36 measure pattern (divided into 3 parts). Dance is a rhythm dance with several interesting routines. Music is quite jazzy and well played.

FREE AND EASY — Flip side to above
Music: (Al Russ) Piano, Violins, Drums, Trombone, Trumpets, Bass
Choreographers: Phil and Norma Roberts
Comment: A two-step routine to an interesting



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 Music: Ables Square Notes
 Dance by John Painter, San Jose, Cal.

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4/4 time arrangement. Though the music seems slow the dance moves along at a nice pace.

ROSE ROOM — Blue Star 1645

Music: (The Texans) Piano, Guitar, Saxophone, Drums, Bass

Choreographers: Oscar and Frances Schwartz

Comment: A medium speed two-step with most parts conventional. Gimmick is a series of "fan" steps. Punctuation of cue sheet makes it difficult to interpret.

FRAULEIN — Flip side to above

Music: (The Texans) Guitar, Piano, Clarinet,

Drums, Bass

Choreographers: Elmer and Pauline Alford

Comment: Music is quite danceable. Routine is easy. Instructions do not use standard round dance punctuation but it can be interpreted with a little practice.

RAMBLIN' ON — Blue Star 1646

Music: (The Texans) Guitars, Saxophone, Piano, Drums, Violin, Bass

Choreographers: Arthur and Viola Leslie

Comment: Music is well played. The dance is a very slow tempo 16 measure routine. It is done 5 times thru.

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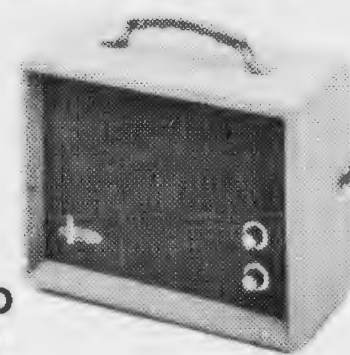




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Mar. 30—Spinning Wheel Jamboree
Johnnycake Elem. School, Baltimore, Md.

Mar. 30—Central Puget Sound Council Home-
coming Dance, Fine Arts Pav.,
World's Fair Grounds, Seattle, Wash.

Mar. 30—3rd Ann. Spring S/D Festival
City Audit., Minot, North Dakota

Mar. 30—Blue Mt. Promenaders Guest Caller
Dance, Stayner Coll.,
Collingwood, Ont., Canada

Mar. 30—Peoria Clubs Benefit Square Dance
YMCA, Peoria, Ill.

Mar. 30-31—Oklahoma Callers' Clinic
Sooner Hall, Oklahoma City, Okla.

Mar. 31—MSU Promenaders Guest Caller Dance
K. of C. Hall, Lansing, Mich.

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EXPERIMENTAL LAB



1



2



3



4

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

SO MANY OF THE NEWER experimental movements lack the essential quality of flow. Too many become erratic, static, grabbing sharp turning maneuvers which do manage a change in position but at the same time lead a dancer awkwardly thru some rather grotesque patterns. Here is a movement we tried in our workshop recently which we found to be quite enjoyable. Perhaps you would like to try it out with your group.

CLOVER LEAF

by Joe Prystupa, Chicopee Falls, Mass.

Dancers just having completed a double pass thru are in a position to start the movement. On the call couples separate. In each leading couple the person on the left turns left single file. The person on the right turns to the right single file. The couple behind follows the lead couple, separates, and goes the same direction. As the lead person meets another coming his way, these two turn to the center of the set, join inside hands and move forward. As the following two people meet they also join inside hands to face behind the lead couples. All are in position for a double pass thru.

Here the dancers are lined up in position just having completed a double pass thru (1). On the call *Clover Leaf*, the outside two couples separate moving fairly widely away from each other, and the trailing couple steps forward (2). The leading dancers continue till they meet another coming their way. They face the center and join inside hands (3). The trailing couple meets behind the others to join hands (4) and all end in double pass thru position. If you'd like to try this with some simple patterns, please turn to page 40.



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"CHATEAU WALTZ"

Crafted by JACK and NA STAPLETON of Detroit, this captivating new waltz of French background floats like a cloud in a - summer sky, giving everyone who dances it the superb satisfaction of perfectly matched motion and music.

The MEMO BERNABEI BAND made an extra effort when recording the music for this number to get an authentic "Frenchy" effect that is exceedingly easy to the ear. The routine, only 26 measures long, is not at all complicated and is characterized by those subtle little "differences" that mark the choreographical talent of the Stapletons. You just can't afford to miss this one!



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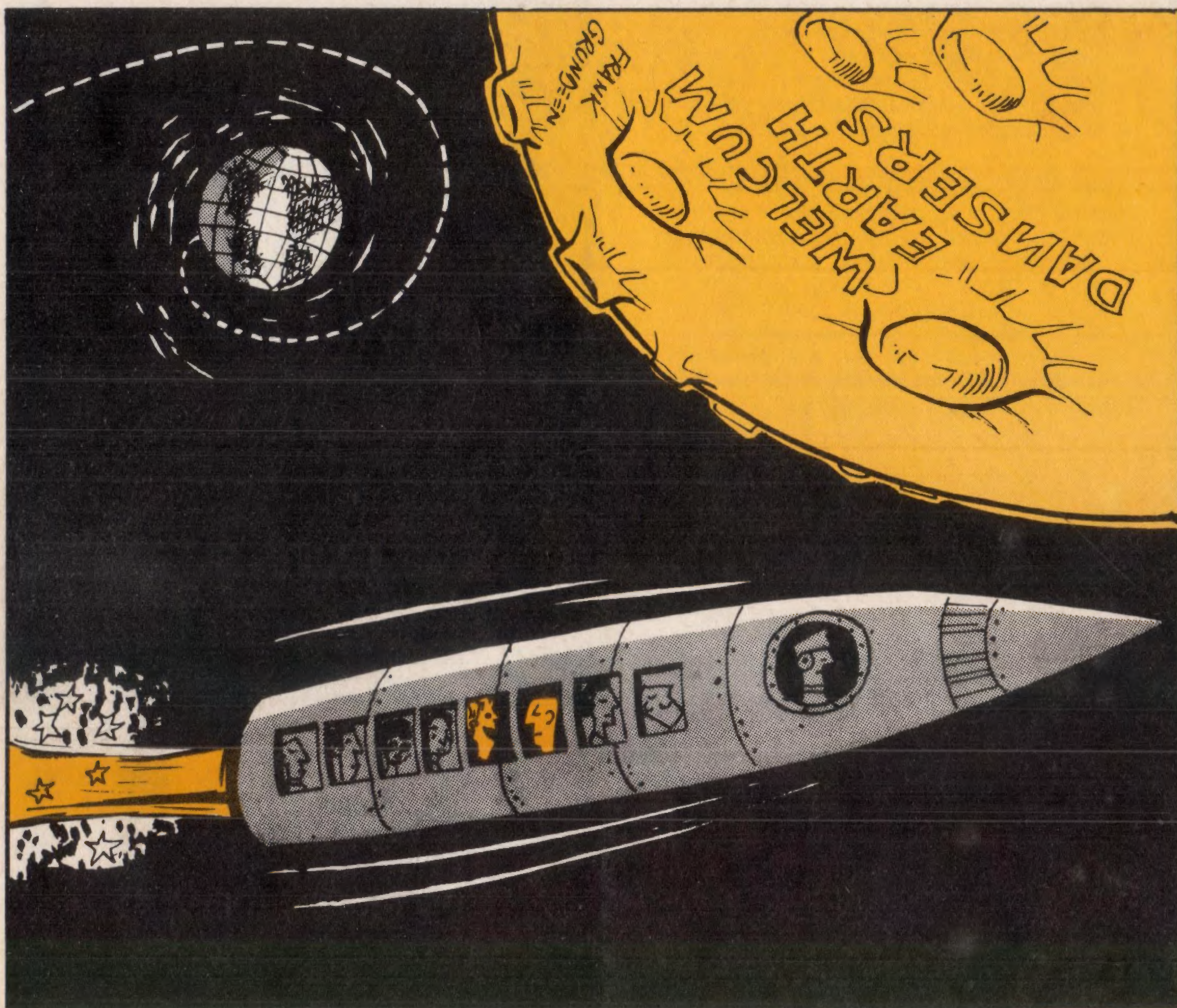
—a brilliant new two-step written by SID and ROSE THORNTON of Quensal, B.C., Canada. Interesting because of really fine choreography and relaxed because of the ever-so-smooth music of the PETE LOFTHOUSE BAND. This is the Thornton's first round dance for Windsor and it is certain to be liked everywhere.



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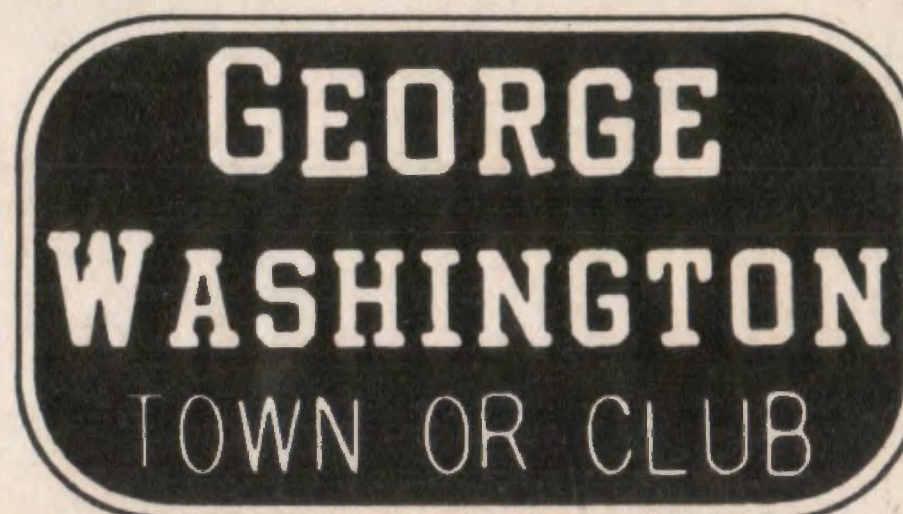
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